

A Gomic
Opera,
In TWO ACTS.

As Performed at the Lyric Theatre.

His Excellency.

Piano Score = 3/- net
Vocal Score = 1/- net

Written by

W. S. Gilbert

Composed by

F. Osmond Carr

ALL RIGHTS RESERVED.

LONDON :
JOSEPH WILLIAMS, LIMITED,
32, GREAT PORTLAND STREET, W.

NEW YORK :
Edward Schuberth & Co. (J. F. H. Meyer).

The Libretto of this Work is
published by—

Messrs. CHAPPELL & CO., of 50, New
Bond Street.

Produced at the Lyric Theatre, London, under the management of Mr. George Edwardes, on the 27th October, 1894.

“HIS EXCELLENCY.”

Dramatis Personæ:

THE PRINCE REGENT (disguised as Nils Egilsson, a Strolling Player) Mr. RUTLAND BARRINGTON.
GEORGE GRIFFENFELD (Governor of Elsinore) Mr. GEORGE GROSSMITH.
ERLING SYKKE (a Young Sculptor) Mr. CHARLES KENNINGHAM.
Dr. TORTENSSEN (a Young Physician) Mr. AUGUSTUS CRAMER.
MATS MUNCK (Syndic of Elsinore) Mr. JOHN LE HAY.
CORPORAL HAROLD (of the King's Hussars) Mr. ARTHUR PLAYFAIR.
A SENTRY Mr. GEORGE TEMPLE.
FIRST OFFICER Mr. ERNEST SNOW.
SECOND OFFICER Mr. FRANK MORTON.

CHRISTINA (a Ballad Singer) Miss NANCY MACINTOSH.
NANNA } (Griffenfeld's Daughters) { Miss JESSIE BOND.
THORA } { Miss ELLALINE TERRISS.
DAME HECLA CORTLANDT (a Lady of Property) Miss ALICE BARNETT.
BLANCA (a Vivandière) Miss GERTRUDE AYLWARD.
ELSA (a Peasant Girl) Miss MAY CROSS.

ACT I.—SCENE: MARKET PLACE OF ELSINORE }
ACT II—SCENE: COURTYARD OF THE CASTLE } Mr. T. RYAN.

DATE, 1801.

INDEX.

ACT I.

No		Page
1.	OPENING CHORUS "See the merry bunting flying".....	1.
2.	SONG (Erling) "When I bestow my bosom's store".....	23.
3.	DUET (Nanna and Thora) "Oh my goodness, here's the nobility!".....	27.
4.	QUARTETT (Nanna, Thora, Erling and Tortenssen).... "If all is as you say".....	30.
5.	CHORUS OF GIRLS "Here are the warriors all ablaze".....	43.
6.	DUET (Dame and Governor) "Now what would I do if you proved untrue".....	48.
7.	TRIO (Nanna, Thora and Governor) "Oh what a fund of joy".....	54.
8.	SONG (Regent) "A King who is pestered with cares".....	61.
9.	DUET (Regent and Governor)..... "Now if you would atone".....	64.
10.	DUET (Dame and Syndic) "Now all that we've agreed upon, O".....	76.
11.	SONG (Nanna) "My wedded life".....	84.
12.	FINALE "Come hither, every one,".....	87.

ACT II.

1.	OPENING CHORUS AND SCENE "With anger stern".....	132.
2.	SONG (Governor) "Quixotic is his enterprise,".....	178.
3.	DUET (Harold and Blanca) "There once was a corporal bold".....	182.
4.	QUARTETT (Mats Munck, Dame Cortlandt, Sentry and Griffenfeld) "One day the Syndic of this town".....	187.
5.	PATTER TRIO (Nanna, Thora and Governor)..... "When a gentleman supposes".....	194.
6.	DANCING QUARTETT (Thora, Nanna, Erling and Tortenssen) "So this is how you'd have us sue you".....	205.
7.	CHORUS "Ring the bells and bang the brasses!".....	213.
8.	FINALE "Now all that we've agreed upon, O".....	215.

Nº 1.

OPENING CHORUS.

Act 1.

Allegro ma non troppo.

PIANO.

ff *p* *cresc.*

ff *p* *ff*

ff

ff

ff

Set the mer-ry bunt-ing fly-ing, Fire the can-non— ring the bells La La La

La La La La La La La Our great townsman glo-ri-fy-ing, Who with sculp-tor-

La La La - skill un-dy-ing, All compe-ti-tors ex-cels.

He with his ar -

He with his ar - tis - tic spells, So the stub - born mar - ble quells,

- tis - tic spells, So the stub - born mar - ble quells, That, to all in -

- tents e - las - tic, It as - sumes, in man - ner plas - tic, Shapes he - ro - ic shapes fan -

The musical score consists of five systems, each with a vocal line and a piano accompaniment. The key signature has one sharp (F#). The piano part features a steady eighth-note accompaniment in the left hand and more melodic lines in the right hand. Dynamics include *fp* (fortissimo piano) and accents. The lyrics are written below the vocal line.

tas - - - tie, As his migh - ty

will com - - - pels! La La La

La La La La La La La

La, Cho - sen

fp

*L'istesso tempo.**SOLO.*

from his fel - low crea - tures By our King - 'twas wise - ly done To per -

- pet - u - ate the fea - tures of the Re - gent Prince his son - Then cre -

- a - ted by a pen - mark, At our gra - cious King's de - cree,

Sculp - tor to the Court of Den - mark, And the Roy - al Fa - mi - lee!

f Sculp - tor to the Court of Den - mark, And the Roy - al fa - mi - lee!

p Lei - sure take *Fes - ti - na len - te* You have time be - fore you, plen - ty,
leggiere

When at on - ly two - and - twen - ty, Ne - mi - ne dis - sen - ti - en - te

mf Lei - sure take *Fes - ti - na len - te* You have time be - fore you plen - ty

When at on - ly two - and - twen - ty, Ne - mi - ne dis - sen - ti - en - te

Your cre - a - ted with a pen - mark, Sculp - tor to the Court of Den - mark

Sculp - tor to the Court of Den - mark And the Roy - al fa - mi - lee!

RECIT. ERLING.

Most worth - y Syn - dic and all kind friends as - sem - bled - I

thank you for your kind and cor - dial greet - ing, But when you sing my

prais - es, Oh re - mem - ber how ma - ny wor - thier bre - thern pine and per - ish..... For

lack of that sun - beam of Roy - al fa - vour, Which, by sheer A - pril chance, has fall - en on

Agitato.

me, And warm'd my budding powers in - to blossom!

f No, no, no,

No, no, no, no, no,

Agitato.

f

Allegro vivace.

no! No A - pril chance is here..... Thine art hath no compeer

p It

Allegro vivace.

p

And, sooth..... to

tri - umphs all com - plete - - - ly

say, 'twere well If Roy - al sun - beams al ways fell..... So

wise - ly, So wise - ly, So wise - ly, So wise - ly,

ly, so dis - creet - ly! So sca - ter scat - ter

mf *f* *cresc.* *pp* *p*

flow'rs at his feet, Sing him songs of ju - bi -

flow'rs So scat - ter flow'rs at his feet, Sing him songs of ju - bi -

at his feet, Sing him songs of ju - bi - la - tion,

- la - - - tion,

- la - - - tion, And the king..... of sculp - tors

Sing him songs of ju - bi - la - tion, And the king of sculp - tors

cresc. *p cresc.*

greet..... With a ro - sy co - ro - na -

f

Maestoso.

- tion.

Maestoso.

Raise him on our brawn - y shoul - ders Cy - no - sure of

Hail him, scho - lar hail him, gowns - man

all be - hold - ers

As your wor - thiest fel - - low towns - man!

Hail him, dunce and

ig - no - ram - us, For his fame will make you fam - ous!

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It contains three measures of music with lyrics: "ig - no - ram - us," "For his fame will", and "make you fam - ous!". The piano accompaniment is written in two staves (treble and bass clefs) and consists of three measures of music. The first measure of the piano part features a series of eighth notes in the right hand and a series of eighth notes in the left hand. The second and third measures of the piano part feature a series of eighth notes in the right hand and a series of eighth notes in the left hand.

Hail him great, and hail him small,.....

The second system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It contains two measures of music with lyrics: "Hail him great, and" and "hail him small,.....". The piano accompaniment is written in two staves (treble and bass clefs) and consists of two measures of music. The first measure of the piano part features a series of eighth notes in the right hand and a series of eighth notes in the left hand. The second measure of the piano part features a series of eighth notes in the right hand and a series of eighth notes in the left hand.

Hail him one, and hail him all.....

The third system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It contains two measures of music with lyrics: "Hail him one, and" and "hail him all.....". The piano accompaniment is written in two staves (treble and bass clefs) and consists of two measures of music. The first measure of the piano part features a series of eighth notes in the right hand and a series of eighth notes in the left hand. The second measure of the piano part features a series of eighth notes in the right hand and a series of eighth notes in the left hand.

Hail him one, and..... hail him

The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "Hail him one, and..... hail him". The piano accompaniment is in bass clef with a key signature of one flat (Bb) and a common time signature. It features a series of chords and a melodic line in the right hand.

(Exit Chorus.)

all!

Più mosso.

The second system is labeled "(Exit Chorus.)" and "all!". It features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "all!". The piano accompaniment is in bass clef with a key signature of one flat (Bb) and a common time signature. It features a series of chords and a melodic line in the right hand. The tempo is marked "Più mosso.".

8.....

8.....

E

mel - an - cho - ly mark'd you for her own, Or sad dis - as - ter check'd your heart's e -

- la - tion?..... I pray re - ply! Good sir, al - though I sit a -

pp *RECIT.* CHRISTINA.

C

- part all day, I am no prey to grief or sad dis - as - ter, Truth

C

is, I can - not tear my - self a - way From this fair

C

form - Thy work, oh, migh - ty mas - ter! I'll tell you why!

rall.

BALLAD. CHRISTINA.

C

I

Andante semplice.

C see with a si - lent awe, In this fault - less form al -

pp

- lied, The ex - qui - site grace Of a roy - al race, And the

glo - ry of knight - ly pride. No blem - ish, or fault, or

flaw, But per - fect in all..... is he, I've

c

learnt, in fine. What a god di - vine A chi - val - rous knight may

fp

Con moto.

c

be. As gen - tle as lov - er's lay, Or the

c

dawn of a sweet May - day, Yet

c

cast in the knight - ly mould Of the

C

glo - ri - ous days of old! My eyes are o - pen'd at

fp

C

last I see What he..... who would win..... my.....

rall.

colla voce

C

heart must be!

a tempo

con anima.

Why look at the men we've known Their

p

C

mouths will o - pen and close They're

C

ears like - wise, And a cou - ple of eyes, And the

C

u - su - al nub - bly nose;

C

Each has a head of his own, They're

C
bo - dies, and legs and feet, I'm

C
bound to ad - mit That in ev - e ry whit The

Con moto.
C
cat - a - logue's quite com - plete: But where is the

C
god - like grace That lights that mar - vel - lous face?

C

Where is the brow se - rene? Where is the lord - ly

C

mien? Ah, dul - lards and dolts are..... all I've known, Com -

fp

rall.

C

pared with that mar - vel - lous match - - less stone!

colla voce *a tempo*

C

Nº 2.

SONG.

ERLING.

Tempo di Minuet.

ERLING.

PIANO.

When

I bestow my bo-som's store, No room for doubt must I des-cry, All

men must love whom I a-dore, Or we fall out, All men and I, Though

poor their chance and slight their hope, Who with my suit pre-sume to cope, Yet

must all men to gain her try, Or we fall out, all men and I. Or

we fall out; Or we fall out, all men and I.

When I am wed I'll

hold them cheap Who sing and shout with joy-ous cry, At such a time all men must

rall. *accl.* *con energia*

weep, Or we fall out, All men and I. As all men must my

ri - vals be, When Nan - na gives her hand to me All men must broken

heart - ed sigh, Or we fall out, all men and I. If

I my la - dy vain - ly woo, And, her with - out, I pine and die, Man - .

kind at large must per- ish, too, Or we fall out, Man kind and I. Who

lives when I find life too long, Would seem to say that I am wrong. When

I ex-pire all men must die, Or we fall out, All men and I! Or

we fall out, Or we fall out, All men..... and I.

Nº 3.

DUET.

NANNA & THORA.

THORA. *(laugh.)*

1. Oh my good - ness, here's the no - bil - i - ty!
2. Can't you see they're high so - ci - e - ty?

NANNA. Gra - cious
Don't they

PIANO. *f* *pp*

Th We're such ev - 'ry day gen -
If we seem to lack pro -

N *(laugh.)*
me, how ve - ry em - ba - ras - sing!
sneer like peo - ple of qual - i - ty?

Th - til - i - ty Bless me, how ex - ceed - ing - ly har - ras - sing!
- pri - e - ty, Pray for - give our sil - ly friv - ol - i - ty!

Th

NANNA.

p

Pray, you par - don us! Don't be
Treat with char - i - ty Our vul -

Th

Most con - fu - sing your re - gard on us!
'Twixt us there's so much dis - par - i - ty.

N

hard on us!
gar - i - ty

Th

Ne - ver was I so daz'd, I think! In - to the ground I'd like to sink!
Ve - ry su - per - ior per - sons, you! Gra - cious good - ness, what shall we do?

N

Ne - ver was I so daz'd, I think! In - to the ground I'd like to sink!
Ve - ry su - per - ior per - sons, you! Gra - cious good - ness, what shall we do?

Th
 In _ to the ground Gra - cious good _ ness, What shall we do? In _ to the ground In _ to the ground What shall we

N
 In _ to the ground What shall we do? In _ to the ground I'd like to Gra - cious good _ ness, what shall we

Th
 ground..... I'd like..... to..... do?..... What shall..... we.....

N
 sink!..... I'd like..... to do?..... What shall..... we

Th
 sink! do?

N
 sink! do?

Nº 4.

QUARTETTE.

NANNA, THORA, ERLING & TORTENSSEN.

Allegro vivace.

NANNA.  If

PIANO.  *f*

N  all is as you say..... If hon-our and wealth and glo-ry..... Of

 *p*

N  ev-ry sort Are yours If

THORA.  In short, If you're not tell-ing a sto-ry



N THORA.

you are a Count some day..... A Bar-on if you're cre - a - ted And

T NANNA.

all turns out, Be - yond all doubt, Pre - cise - ly as you've sta - ted Court

N

sculp - tor and a peer,..... With ev - er - so - much a year,..... Pre -

N THORA.

- cise - ly Pre - cise - ly as you've sta - - - ted Phy -

T - si - cian to the King..... With hon - ours and ev - 'ry thing,..... Pre -

T - cise - ly Pre - cise - ly Pre - cise - ly as you've stat - - -

NANNA.
Then I will be your bride..... And I your bride will be!.....
T - ed Then I will be your bride..... And I your bride will be!.....

ERLING.
Oh joy! Then
TOR.
Oh joy! Then

N  When

Th  When

E  let us make mer-ry, It's e-vi-dent, ve-ry, That day we soon shall see.....

T  let us make mer-ry, It's e-vi-dent, ve-ry, That day we soon shall see.....



N  you are qua-li-fied..... To mar-ry you we a-gree!.....

Th  you are qua-li-fied..... To mar-ry you we a-gree!.....

E  Oh joy! Oh

T  Oh joy! Oh



E happy de_cision! Oh vision E_lysian! That day we soon shall see! That day..... we soon shall

T happy de_cision! Oh vision E_lysian! That day we soon shall see! That day we soon shall

E see! That day..... we soon shall see!

T see! That day we soon shall see! Com_par'd with our own.....

E They are, a_lone,..... Two visions of pink_i_ ness!

T All o_thers are ink_i_ ness!

E

T

Ev - 'ry - where hail'd..... As

Pink - i - ness veil'd..... with i - vo - ry pel - li - cle

E

T

sim - ply an - gel - i - cal! Sim - ply an - gel - i - cal!

Sim - ply an - gel - i - cal! Sim - ply an - gel - i - cal!

sf

E

T

Sim - ply an - gel - i - cal! - gel - i - cal! - gel - i - cal! sim - ply..... an -

Sim - ply an - gel - i - cal! - gel - i - cal! - gel - i - cal! sim - ply..... an -

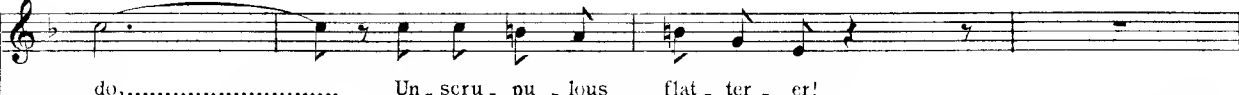
Th  Go a long,

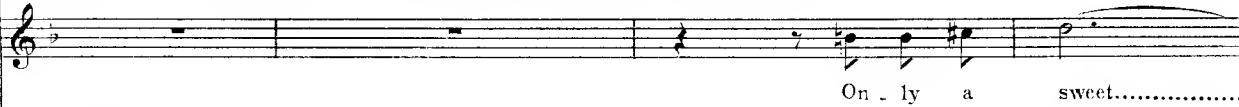
N  That is not true,..... Ri di cu lous chat ter er!


E  - gel i cal!

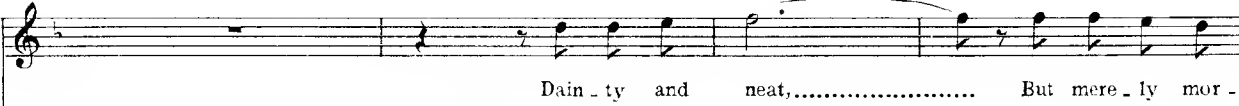
T  - gel i cal!

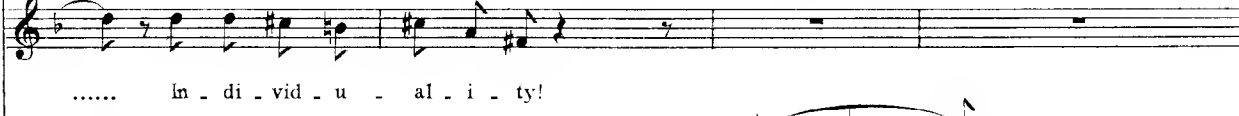
 *p*


Th  do,..... Un scrup u lous flat ter er!

N  On ly a sweet.....



Th  Dain ty and neat,..... But mere ly mor -

N  In di vid u al i ty!



Th *- tal - i - ty?*

N

E Merely mor tal - i - ty? With such a be - witch - ing in - di - vid - u -

T Merely mor - tal - i - ty? With such a be - witch - ing in - di - vid - u -

Th Merely mor - tal - i - ty? Merely mor - tal - i - ty?

N Merely mor - tal - i - ty? Merely mor - tal - i - ty?

E *- al - i - ty?* With such a be - witch - ing in - di - vid - u -

T *- al - i - ty?* With such a be - witch - ing in - di - vid - u -

p

Th Merely two pret-ty young la-dies of qua-li-ty, Piquant and plea-sant but mere-ly mor-

N Merely two pret-ty young la-dies of qua-li-ty, Piquant and plea-sant but mere-ly mor-

E - al-i-ty?

T - al-i-ty?

Th - tal-i-ty? Mere-ly two pret-ty young la-dies of qua-li-ty, Piquant and plea-sant but

N - tal-i-ty? Mere-ly two pret-ty young la-dies of qua-li-ty, Piquant and plea-sant but

E But

T But

f *p*

Th
mere - ly..... mor - tal - i - ty? Then

N
mere - ly..... mor - tal - i - ty? Then

E
mere - ly..... mor - tal - i - ty?

T
mere - ly..... mor - tal - i - ty?

Th
I will be your bride..... And I your bride will be!.....

N
I will be your bride..... And I your bride will be!.....

E
Oh joy! Then

T
Oh joy! Then

Th  When

N  When

E  let us make mer-ry, It's e-vi-dent, ve-ry. That day we soon shall see.....

T  let us make mer-ry, It's e-vi-dent, ve-ry, That day we soon shall see.....



Th  you are qua-li-fied..... To mar-ry you we a-gree!.....

N  you are qua-li-fied..... To mar-ry you we a-gree!.....

E  Oh joy! Oh

T  Oh joy! Oh



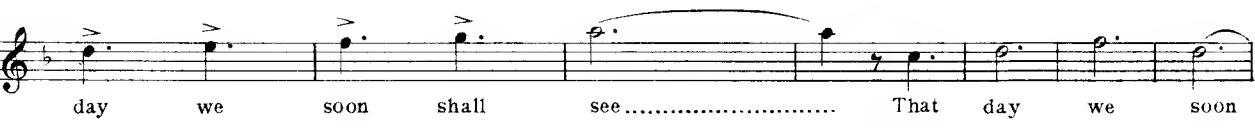
Th  That

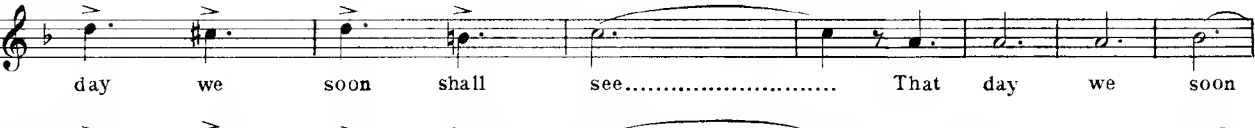
N  That

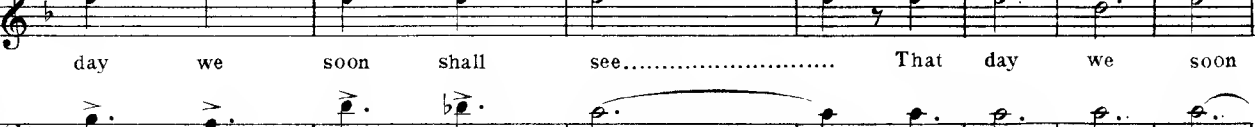
E  hap - py de - ci - sion! Oh vi - sion E - ly - sian! That day we soon shall see! That

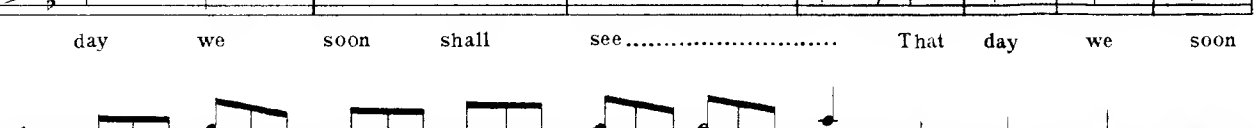
T  hap - py de - ci - sion! Oh vi - sion E - ly - sian! That day we soon shall see! That

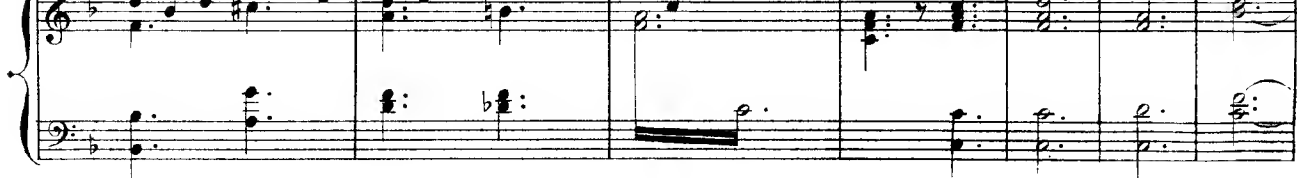


Th  day we soon shall see..... That day we soon

N  day we soon shall see..... That day we soon

E  day we soon shall see..... That day we soon

T  day we soon shall see..... That day we soon



Th shall see.

N shall see.

E shall see.

T shall see.

Dance.

No 5.

CHORUS of GIRLS.

Allegro vivace.

PIANO. *f*

GIRLS.

Here are the war - ri - ors all a - blaze Sa - bre and e - pau - lettes, ha! ha!

ff

All of them or - dered to spend their days Prac - tis - ing min - u - ets, ha! ha!

Ne-ver was seen such taw - dry trick - er - y, Sol - diers, tough as oak or hick - or - y,

Turned to vo - ta - ries of Terp - si - cho - re, Minc - ing ma - ri - o - nettes, ha! ha!

Minc - ing ma - ri - o - nettes, ha! ha! Ne-ver was seen in sol - diers train - ing

Spec - ta - cle half so en - ter - tain - ing! Ne-ver was seen such tup - pen - ny trick - er - y!

Soldiers, tough as the oak-or hick-or-y, Turned to vo-ta-ries of Terp-si-cho-re, Minc-ing ma-ri-o-

-nettes, ha! ha! Minc-ing ma-ri-o-nettes, ha, ha, ha, ha, ha, ha!

rall.

Moderato. (Enter Soldiers, dancing, led by Harold.)

ff

HAROLD.

1. Though

H

I'm a sol-dier, all pug-na-ci-ty, In-to your pre-sence I'm made to come
- though the Governor's jokes are nu-mer-ous. This is a joke we fail to see— If
you may laugh at our danc-ing schooler-y— It's all ve-ry well.... it a-mu-ses you, But

H

Chorus.

In the con-tempti-ble ca-pa-ci-ty Of a con-found-ed tee-to-tum!
this is the Governor's fun so hu-mor-ous Bo-ther the Governor's fun, say we. If
how would you like this dashed tom-fool-er-y Ev-er-y day from ten to two?

SOLDIERS.
TENORI.

BASSI.

HAROLD.

1 & 2.

In the con-tempti-ble ca-pa-ci-ty Of a con-found-ed tee-to-tum! 2. Al-
this is the Governor's fun so hu-mor-ous Bo-ther the Governor's fun say we! 3. Oh
How would you like this dashed tomfool-er-y Ev-er-y day from ten to

3.
two?

Dance.
ff

The musical score is written for piano in a key with two flats (B-flat and E-flat). It consists of ten measures. The first system (measures 1-4) features a treble staff with a melodic line starting on a whole note, followed by eighth notes, and a bass staff with a simple harmonic accompaniment. A bracket above the first measure is labeled '3.' and 'two?'. The second system (measures 5-8) is marked 'Dance.' and '*ff*'. It features a more active treble staff with sixteenth-note runs and a bass staff with chords. The third system (measures 9-10) continues the dance-like texture with chords and moving lines in both staves. The piece concludes with a double bar line at the end of measure 10.

Nº 6.

DUET.

DAME & GOVERNOR.

Agitato.

DAME.

Now what would I do if you proved untrue, and the

PIANO.

ff *fp* *cresc.*

D

suit you pressed were an idle jest, conjugal yoke a brainless joke, and if marry your dar - ling you and the

GOVERNOR.

couldn't? Yes, what would you do If I proved un - true, And if

G

mar - ry my dar - ling I couldn't? What would I say if you owned some day that, a

DAME.

D

wager to win, you had taken me in, fact disclosed that you just proposed some - bo - dy bet you, you
and the because

GOVERNOR.

D

wouldn't? If I own'd some day that I sung that lay, Be - cause

G

some - bo - dy bet me I wouldn't? Like the trembling rock from an earthquake's shock, and the

f p

o - cean's roar on the rock bound shore And the hell babe's scream were a peace - ful dream To the

ter - ri - ble broth of my brew - ing The ti - ger's gnash And the cut - throat's gash And the

foe - man's clash And the Thun - der clash of E - ter - nal smash were un mean - ing trash. com -

-pard with my hul - la - ba - loo - ing Take care you'll find it
GOV. It might per - haps be

D
ra - ther rash My ma - tri - mo - ni - al hopes to dash For an

G
ra - ther rash The truth up - on her mind to flash, If an

fp

D
earthquake's shock were i - die trash Com - par'd with my hul - la - ball - oo - ing! Like

G
earthquake's shock were - die trash Com - par'd with her hul - la - ball - oo - ing!

ff

D
grey screech owl (that hid - e - ous fowl) in a mid - night cowl I'd slink and prow! till a

p

hor - ri - ble howl and a ti - ger's growl had told the world I'd found you, with

ob - ject fell and a yelp and yell on ven - geance wing on my foe I'd spring and

face to face in a close em - brace I'd wind my arms a - round you, Your

heart I'd tear from it's loath-some lair, I'd pluck out your eyes and your tongue like - wise and

limb from limb, with a growl - ing grim, I'd rend him who pooh poops me! Ex -

Adagio.

cuse me, please when people tease, by slow degrees I kick up a breeze which you can't appease — it's

(Spoken)

quite a dis_ease — I'll go and lie down Ex - cuse me!

ff

No 7.

TRIO.

NANNA, THORA & GOVERNOR.

Andante moderato.

THORA.
NANNA.

Oh what a fund of joy jo-cund lies

GOVERNOR.

Oh what a fund of joy jo-cund lies

Andante moderato.

PIANO.

f *p*

Th N

hid in harm-less hoaxes! What keen en-joy-ment springs From cheap and sim-ple things! What

G

hid in harm-less hoaxes! What keen en-joy-ment springs From cheap and sim-ple things! What

Th N
deep de-light from sources trite in - ven-tive humour coaxes, That pain and trou-ble brew For

G
deep de-light from sources trite in - ven-tive humour coaxes, That pain and trou-ble brew For

Th N
ev-'ry one but you!

G
ev-'ry one but you! Gun - pow-der plac'd in-side it's waist im - proves a mild Ha-van-nah, Its

Th N
NANNA.
When peo-ple dine no kind of wine beats

G
un - ex-pect-ed flash Burns eye-brows and moustache.

THORA.

N
i - pe - ca - cu - an - ha, But com - mon sense sug - gests You keep it for your guests - Then

NANNA.

Th
naught an - noy the or - gan boys like throwing red-hot coppers, And much a - muse - ment bides In

fp

GOVERNOR.

THORA.

N
common but - ter - slides: And string - y snares a - cross the stairs - cause un - ex - pect - ed coppers. Coal

fp

GOVERNOR.

Th
scut - tles, re - col - lect, Pro - duce the same ef - fect. A man possess'd of com - mon sense Need

NANNA. THORA. BOTH.

It does not call For pock-et deep, These jokes are all Ex-treme-ly cheap. If

G not in-vest At great expense__ If

Th N

you com-mence with eigh-teen-pence it's all you'll have to pay; You

G

you com-mence with eigh-teen-pence it's all you'll have to pay; You

Th N

may command a plea-sant and a most in-struc-tive day.

G

may command a plea-sant and a most in-struc-tive day. A

THORA.

G

good spring gun breeds end - less fun, and makes men jump like rock - ets— And

GOVERNOR.

Th

tur_nip-heads on posts Make ve - ry de - cent ghosts. Then hor_nets sting like a - ny - thing, when

NANNA.

G

plac'd in waist - coat pock - ets— Burnt cork and wal - nut juice Are

GOVERNOR.

THORA.

N

not with - out their use. No fun compares with ea - sy chairs whose seats are stuff'd with needles— Live

GOVERNOR.

Th

shrimps their pa - tience tax When put down peo - ple's backs— Sup -

NANNA.

G

- pris.ing, too, what one can do with a pint of fat black-beedles— And trea_cie on a chair Will

fp

THORA. GOV:

N

make a Qua - ker swear! Then sharp tin tacks And pock - et squirts— And

NANNA.

G

cob - blers' wax For la - dies' skirts— And sli - my slugs On bed - room floors— And

BOTH.

N
wa - ter jugs On o - pen doors - Pre - pard with these cheap pro - per - ties, a -
GOVERNOR.
Pre - pard with these cheap pro - per - ties, a -

Th
N
- mus - ing tricks to play, Up - - on a friend a man may spend a
G
- mus - ing tricks to play, Up - - on a friend a man may spend a

rall.

Th
N
most de - light - ful day!
G
most de - light - ful day!

Nº 8.

SONG.

REGENT.

Allegro moderato.

PIANO.

ff

p

A King who is pes - ter'd with cares,..... Though no
It serves a good pur - pose, I own..... It's

doubt he may of - ten tre - pan them,..... One comes in a shape he can
strains are de - vont and im - pres - sive..... It's heart - stir - ring notes raise a

ne - ver es - cape, The im - plac - a - ble Na - tion - al An - them Though for
lump in our throats As we burn with de - vo - tion ex - ces - sive But the

f *p*

qui - et and rest he may yearn,..... It pur - sues him at ev - e - ry
King who's been bored by that song..... From his cra - dle Each day all day

turn..... No chance of for - sak - ing Its ro - co - co num - bers, They
long..... Who's heard it well shout - ed By throats o - per - a - tic, And

rall. *a tempo*
haunt him when wak - ing They per - son his slum - bers Like the Ban - bu - ry la - dy whom
loy - al - ly spout - ed by Courtiers Em - pha - tic, By sol - dier by sai - lor by

ev - ry one knows, He's curs'd with its mu - sic where e - ver he goes! Though it's
drum and by fife, Small blame if he thinks it the plague of his life, While his

words but im - per - fect - ly rhyme..... And the de - vil him - self could - n't
sub - jects sing loud - ly and long..... The King who would wil - ling - ly

scan them, With com - po - sure po - lite he en - dures day and night, That il -
ban them, Sits, wor - ry dis - guis - ing, an - a - them - a - ti - zing, That

- li - ter - ate Na - tion - al An - them!
bo - gie, The Na - tion - al An - them!

Nº 9.


DUET.

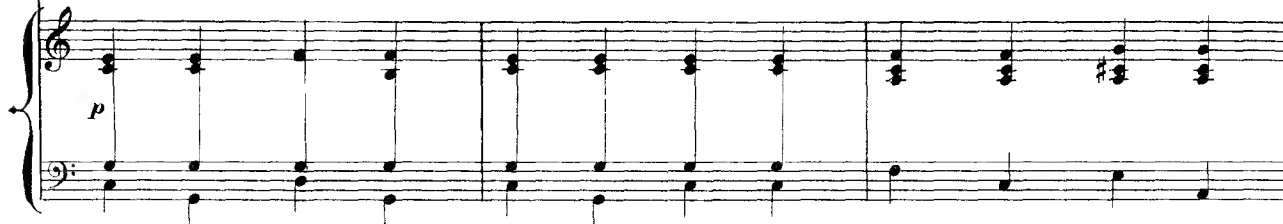
REGENT & GOVERNOR.


Andante Moderato.


REGENT.  Now

PIANO. 

R  if you would a - tone for your un - man - ner - ly in - tru - sion; As Re - gent - Prince I must en - no - ble



R  all, with - out ex - clu - sion, And scat - ter honours all a - round in li - ber - al pro - fu - sion— Then



R

you'll step in and with a word dis - pel the sweet il - lu - sion

REGENT.

Then you'll step

p

f

GOVERNOR.

Then I'll step in And with a word Then

R

in And with a word Then

G

I'll step in and with a word dis - pel the sweet il - lu - sion Ex -

R

you'll step in and with a word dis - pel the sweet il - lu - sion

G
 - act - ly so! Ex - act - ly so You

R
 Ex - act - ly so! Ex - act - ly so

G
 un - der - stand what I re - quire Give ev - 'ry man his heart's de - sire Then

R
 (none)

G
 I'll ex - plain the ins and outs, In half an hour or there - a - bouts Then

R
 Then

G I'll ex-plain the ins and outs In half an hour or there a-bouts Oh

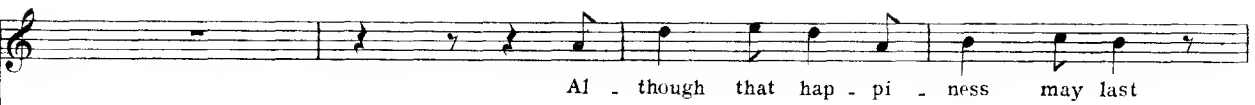
R you'll ex-plain the ins and outs In half an hour or there a-bouts Oh


G hu - man joy at best is brief A - las too soon it's turn'd to grief so


R hu - man joy at best is brief A - las too soon it's turn'd to grief so

G it's our du - ty you'll al - low our fel - low crea - tures to en - dow


R it's our du - ty you'll al - low our fel - low crea - tures to en - dow With


G  Al - though that hap - pi - ness may last

R  hap - pi - ness com - plete and vast Al -




G  But half an hour or there - a - bouts

R  - though that hap - pi - ness may last But



G  But half an hour But half an hour or there - a - bouts

R  half an hour But



G But half an hour But half..... an hour or there - a -

R half an hour But half an hour or there - a -

G - bouts

R - bouts

G

R

CHRISTINA.

I o - ver - - heard!

You did? Con - - fu - sion! But not a word Of this de -

fp

- lu - sion - No sin - gle phrase - No faint sug - ges - tion - To hap - ly raise A doubt or

Allegro.

question! If

fault or blun - der vi - si - ble..... I make in this ex - pe - ri - ment - Con -

R

- trol your mus - cles ri - si - ble,..... And check un - time - ly mer - ri - ment..... Ad -

R

- dress me most re - spectful - ly-..... Re - gard with si - lent shy - ness me- With

R

eyes cast down sub - jective - ly;..... And mind you "Roy - al High - ness" me! Now

R

don't for-get, now don't for-get, Be sure you "Roy - al High-ness" me! Now

CHRIS.

R

don't for-get, now don't for-get, Be sure you "Roy - al High - ness" me! With

C

all de - vo - tion beau-ti - ful,..... I'll fa - vour your ex - pe - di - ent-..... I'll

C

be your ve - ry du - ti - ful-..... I'll be your most o - be - di - ent-..... You'll

C

find me all do - ci - li - ty, You mi - ra - cle of sly - ness, you! I'll


C
 curt - sey with hu - mi - li - ty, And al - ways "Roy - al High - ness" you! I

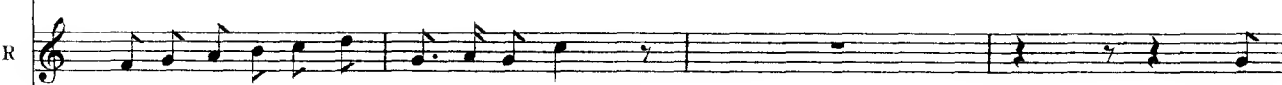
C
 won't for - get, I won't for - get, I'll al - ways "Roy - al High - ness" you! I


C
 won't for - get, I won't for - get, I'll al - ways "Roy - al Highness" you! Oh
 REGENT.

C
 ne - ver was seen Such a pearl of a Prince, With his dig - ni - fied mien He is sure to convince:

R
 ne - ver was seen Such a . pearl of a Prince, With my dig - ni - fied mien I am sure to convince: In my

C  And a ba-by could guess He's the heir to a throne! Ha


R  gracious address there is Roy-al-ty shown— Ha





C  ha ha ha ha ha ha ha! Oh a ba-by could guess he's the heir to a throne! Ha

R  ha ha ha ha ha ha ha! Oh a ba-by could guess I'm the heir to a throne! Ha



C  ha ha ha ha ha ha ha! Oh a ba-by could guess he's the heir to a throne! Ha

R  ha ha ha ha ha ha ha! Oh a ba-by could guess I'm the heir to a throne! Ha



C
ha ha ha ha ha ha ha ha ha ha! Oh a ba - by could guess he's the

R
ha ha ha ha ha ha ha ha ha ha! Oh a ba - by could guess I'm the

C
heir to a throne!

R
heir to a throne!

N^o 10.

DUET.

DAME, & SYNDIC.

Poco Allegretto.

PIANO. *f*

DAME.

Now all that we've agreed up - on O - And all that's pass'd be

p

_ tween us..... No hu - man soul must know..... Be he a friend or

SYNDIC.

foe..... You lean no bro - ken reed up - on, O - In Courts of Law and Ven - us I've

D What

S prac - tised much in both..... I'm al - ways on my oath.....

D Always? Always?

S Always! Always! Al - ways on my oath You'll

D The word is mum...

S find I am dis - creet - ly dumb, So trust me ma'am - Of

D

S

all I know I'll give no clue, You lit - tle ro - guey po - guey you! You

*Spoken.
(indignantly)*

D

S

lit - tle ro - guey po - guey You lit - tle ro - guey po - guey You


Sir! Sir!!


D


S

ro - guey po - guey ro - guey po - guey ro - guey po - guey If

Sir!!! Al -

D  - though of men's vul - ga - ri - ty, O - I'm no un - fair in - quis - i - tor, I

S  call'd up - on in cha - ri - ty O - To jus - ti - fy my vis - i - tor, I'll



D  hate fa - mi - li - a - ri - ty, O In a fa - mi - ly So - li - ci - tor, As a

S  quote my pop - u - la - ri - ty, O As a fa - mi - ly So - li - ci - tor,



D  fa - mi - ly fa - mi - ly A fa - mi - ly So - li - ci - tor!

S  fa - mi - ly fa - mi - ly fa - mi - ly So - li - ci - tor!



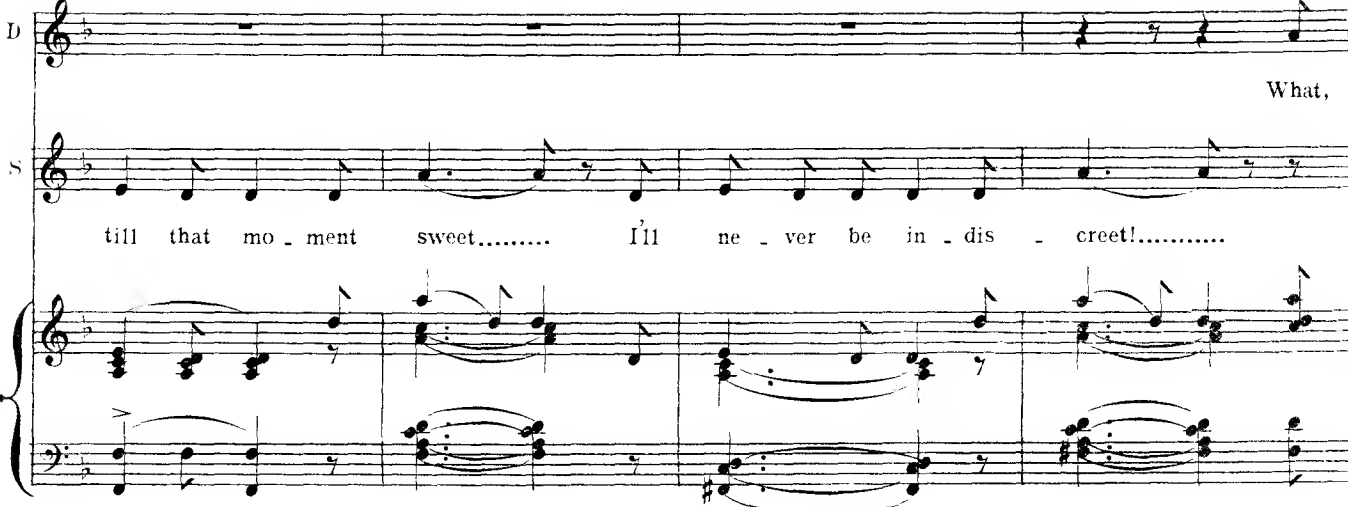
DAME
Your

f *p*

tone is not pro - fes - sion - al, O It's nei - ther grave nor court - ly,..... Such

SYNDIC
lack of com - mon sense..... In - spires no con - fi - dence..... By

S
gra - dual step pro - gres - sion - al, O I'll reach the hav - en short - ly, But

D 

S till that mo _ ment sweet..... I'll ne _ ver be in _ dis _ creet!.....

What,

D 

S ne _ ver? Ne _ ver! Ne _ ver! Ne _ ver be in _ dis _ creet! Those

D 

S lips command, And I..... o _ bey, Though close at hand, The joy _ ous day When I may sip Their

Spoken.

Sir!

ho - ney dew You lit - tle pip - sy wip - sy you! You lit - tle pip - sy wip - sy! You

Spoken.

Sir!!

lit - tle pip - sy wip - sy! You pip - sy wip - sy, pip - sy wip - sy, pip - sy wip - sy!

Spoken.

Sir!!!

Al - though of men's vul - gar - i - ty, O - I'm no un - fair in

If call'd up - on in clar - i - ty, O - To jus - ti - fy my

D *qui - si - tor, In hate fam - il - i - ar - i - ty, O— In a fa - mi - ly So -*

S *vis - i - tor, I'll quote my pop - u - lar - i - ty, O— As a fa - mi - ly So -*

D *- li - ci - tor! In a fa - mi - ly, fa - mi - ly, A fa - mi - ly So*

S *- li - ci - tor! fa - mi - ly, fa - mi - ly, fa - mi - ly So*

D *- li - ci - tor.*

S *- li - ci - tor.*

N^o 11.

SONG.

NANNA.

Andante semplice.

PIANO. *p*

The piano introduction is in 3/4 time, marked 'Andante semplice'. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half note G4, followed by a quarter note A4, and then a half note B4. The bass line consists of a series of chords: G2-B2-D3, A2-C3-E3, and B2-D3-F#3. The piece ends with a final chord of G2-B2-D3.

My wed - ded life Must ev - 'ry plea - sure bring On scale ex -
 Though in green pea Your - self you need - nt stint In Ju - ly

The first system of the song features a vocal melody and piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment consists of a series of chords: G2-B2-D3, A2-C3-E3, and B2-D3-F#3. The piece ends with a final chord of G2-B2-D3.

- ten - sive! If I'm your wife I must have ev - 'ry - thing Thats most ex -
 sun - ny, In Jan - ua - ree It real ly costs a mint - A mint of

The second system of the song features a vocal melody and piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment consists of a series of chords: G2-B2-D3, A2-C3-E3, and B2-D3-F#3. The piece ends with a final chord of G2-B2-D3.

- pen - sive A la - dy's maid (My hair a - lone to do I am not
 mo - ney! No lamb for us, House lamb at Christ - mas sells At pri - ces

The third system of the song features a vocal melody and piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment consists of a series of chords: G2-B2-D3, A2-C3-E3, and B2-D3-F#3. The piece ends with a final chord of G2-B2-D3.

a - ble And I'm a - fraid I've been ac - cus - tom'd to A first rate
hand - some! As - par - a - gus, In win - ter, par - al - lels. A Mon - arch's

ta - ble. These things one must con - si - der when one mar - ries And ev - ry - thing I
ran - som! When purse to bread and but - ter bare - ly re - aches, What is your wife to

wear must come from Pa - ris! Oh, think of that! Oh, think of that! I
do for hot - house peaches? Ah! tell me that! Ah! tell me that! What

can't wear a - ny - thing that's not from Pa - ris! From top to toes Quite
is your wife to do for hot - house pea - ches? Your heart and hand Though

rall. *a tempo*

French - i - fied I am, If you ex - am - ine. And then— who knows?— Per -
at my feet you lay, All o - thers scorn - ing! As mat - ters stand, There's

- haps some day a fam— Per - haps a fam - ine! My
no - thing else to say, Ex - cept— good - morn - ing! Though

rall.

ar - gu - ment's cor - rect, if you ex - am - ine, What should we
vir - tue be a hus - band's best a - dorn - ing, That wont pay rent and

do, if there should come a fam - ine!
tax - es— so, good - morn - ing!

pp *pp*

Nº 12.

FINALE.

Act 1.

Allegro vivace.

CHRISTINA.

NANNA.

THORA.

DAME
CORTLANDT.

GOVERNOR.

ERLING.

TORTENSSEN.

SYNDIC.

SOPRANO.
CONTRALTO.

TENOR.
BASS.

CHORUS.

Allegro vivace.

PIANO.

f

ERLING.

Come hi - ther ev - 'ry one, come hi - ther all,..... Let

TORTENSSEN.

Piano accompaniment for the first system, featuring a treble and bass staff with a piano (*p*) dynamic marking.

E ev - 'ry mo - ther's son o - bey our call..... Come hi - ther in your might In

T

Piano accompaniment for the second system, featuring a treble and bass staff with a piano (*p*) dynamic marking.

E stern par - ade And learn the dead - ly slight up on you play'd.....

T

Piano accompaniment for the third system, featuring a treble and bass staff with a piano (*p*) dynamic marking.

who the deuce has dared to pay, A trick at Els i _ nore to

- day Come tell us quick This sau _ cy trick, Why

who..... the deuce has..... dared to.....

ERLING.

That sta - tue who com - mis - sion'd it, And
 play. The King.

fp

on that spot po - si - tion'd it Court sculp - tor who cre -
 The King.

- a - ted me, And told me rank a wait - ed me Which pleas'd you and e -

TORTENSSEN.

E
- la - ted me. Who rais'd me from ob -

The King.

f p

T
- scu - ri - ty And guild - ed my fu - tu - ri - ty Phy - si - cian who ap -

The King. The King.

T
- point.ed me With ba - rons rank an - oint - ed me Till tip - - sy pride dis -

The musical score is written for a voice and piano ensemble. It consists of four systems of music. The first system features a vocal part labeled 'E' (likely Soprano or Alto) and a piano accompaniment. The lyrics are '- la - ted me. Who rais'd me from ob -'. The second system continues the vocal part with 'The King.' and the piano accompaniment. The third system features a vocal part labeled 'T' (likely Tenor) and a piano accompaniment. The lyrics are '- scu - ri - ty And guild - ed my fu - tu - ri - ty Phy - si - cian who ap -'. The fourth system continues the vocal part with 'The King. The King.' and the piano accompaniment. The fifth system features a vocal part labeled 'T' and a piano accompaniment. The lyrics are '- point.ed me With ba - rons rank an - oint - ed me Till tip - - sy pride dis -'. The piano accompaniment includes dynamic markings 'f' (forte) and 'p' (piano).

T
- joint - ed me.

The King..... The King..... The King..... he did and

said it all He did..... this no - ble thing..... Give him the

fame and cre - dit all, Give him the fame and cre - dit all, His

ma - - - jes ty the King God save the King Hur - rah

ERLING. *f* *energico*

A lie! No Monarch honoured you by hon_our_ing us, Or for that curs-ed

E. *p*

statue gave commis-sion, No mon - arch with pre_cep_tion gen - er!ous Ap.point-ed

E Tor - tens - son his court phy - sic - ian! No roy - al sun - light on our

E la - bours shone You have been cheat - ed, trick'd, and play'd upon!

We have been

cheat - ed trick'd and play'd up - on? Oh, shame! Who is the culprit?

We've no time for trif-ling! With chok-ing in-dig-na-tion we are

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has lyrics: "We've no time for trif-ling! With chok-ing in-dig-na-tion we are". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and chords in the left hand.

stif - ling

(Enter Dame Cortlandt angrily.)

The second system of the musical score. The vocal line has the lyrics "stif - ling". Above the vocal line, there is a direction: "(Enter Dame Cortlandt angrily.)". The piano accompaniment continues with similar rhythmic patterns, including triplets in the right hand.

DAME.

The truth's re-veal'd, the mys-ter-y dis -

The third system of the musical score. The vocal line is labeled "DAME." and has the lyrics "The truth's re-veal'd, the mys-ter-y dis -". The piano accompaniment includes a dynamic marking *fp* (fortissimo piano) and a sequence of notes marked with a "12" above them, indicating a specific musical figure or measure.

rall. *3*

D - pell'd - The cul - prit is the Gov - er - nor Griff - en - feld!

a tempo

Oh shame! Oh shame!

rall. *f*

What does this mean? Speak out Gov - er - nor's fun a - gain What has he been a - bout

What has he done ex - plain Ex - plain ex - plain ex -

Ex - plain ex - plain ex -

- plain.

DAME.

1. He

sf

D

doesn't con-fine to low-ly folks His base bar-ba-ri-an deal-ings, But
- forth I vow with hate in-tense To crush that Go-ver-nor Pa-gan! What-

D

dares to play his prac-tic-al jokes Up-on my ten-d'rest feel-ings As-
- ev-er the cost, at my ex-pense We'll go to Co-pen-ha-gen, There

D

- sum-ing that for you I glow'd, You syn-di-cal Moun-te-
to the Re-gent we'll com-plain In vol-leys of vo-cal

U

- bank you! He I'm keep-ing it un - der
thunder All right I'm keeping it

Now Pray be care-ful or you'll explode!
Now stea - dy or you'll be off a - gain!

f *p* *p*

D

thank you!
un - der!

Hur - - rah! Hur - rah! Hur - rah! Hur - rah! She's keep-ing it un - der
Bra - - va! Bra - va! Bra - va! Bra - va! Dame Cort-landt is keeping it

f

I'm keep - ing it un - der, keep - ing it un - der, keep - ing it un - der,

thank you!
un - der!

p

thank you!

Hence.

f

2. *f*

Ah! Here's the mon - key un - dis - cern - ing, Who, all

ff

8

thought of mer - cy spurn - ing, Dares with men of light and learn - ing Thus to

play the prank - some fool! Launch at him our loud - est thun - der - Tear him

limb from limb a - sun - der! Long e - nough we've suf - fer'd un - der His de -

test-ed mon-key-rule, His de-test-ed mon-key-rule!.....

GOVERNOR.

What means this up-roar which my com-fort

G

shatters? Ex-plain, I beg! Are ye March hares, or

G

DAME.

hatters? No madmen we— but mat-ters not to mince, To Co-pen-

- ha-gen we de-part, With rage and fu-ry in each heart, To in-ter-view our sov-'reign Re-gent -

GOVERNOR.

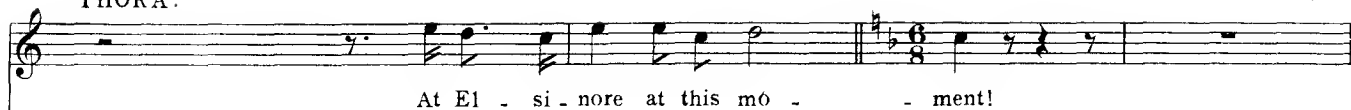
D - Prince! The Re-gent? Not so loud, Be

Aye, the Re-gent!

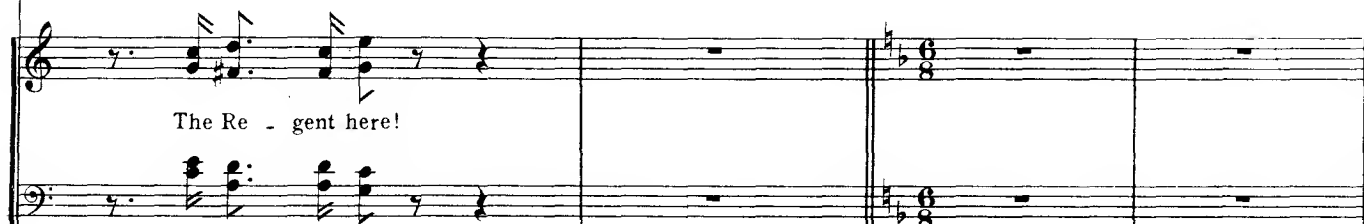
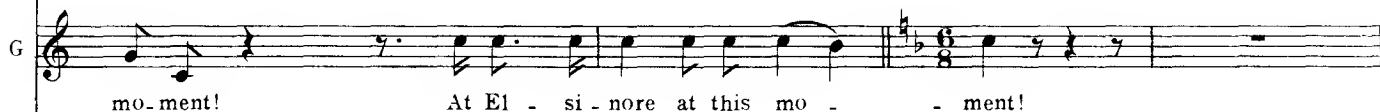
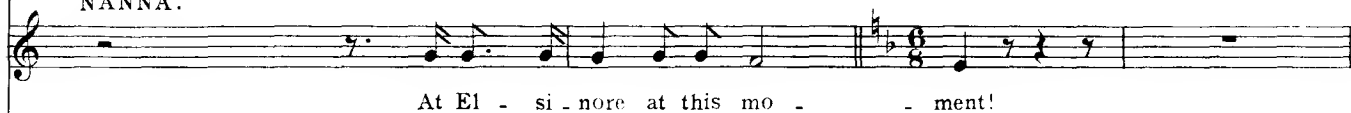
G pa-ci-fied I beg, ex-ci-ted crowd! This state of in-dig-na-tion do not

G fo-ment- The Re-gent's here, in El-si-nore!..... at this

THORA.



NANNA.



Th
Quit of the Court and the qua-li-ty Wea-ry of bob-be-ry bub-ble-some
Free from all fear of for-ma-li-ty, Finds it in jol-ly gen-til-i-ty

N
Quit of the Court and the qua-li-ty Wea-ry of bob-be-ry bub-ble-some
Free from all fear of for-ma-li-ty, Finds it in jol-ly gen-til-i-ty

G

Th
Wea-ry of par-ty and pol-i-ty, Full of a jol-ly jo-cos-i-ty,
Here in this love-ly lo-cal-i-ty Doff-ing all du-ty and dig-ni-ty

N
Wea-ry of par-ty and pol-i-ty, Full of a jol-ly jo-cos-i-ty,
Here in this love-ly lo-cal-i-ty Doff-ing all du-ty and dig-ni-ty

G

Th
Out of the pale of pro-pri-e-ty Ha-ting the pride of pom-pos-i-ty
Fol-lies that fidg-et him fear-ful-ly, Vows that our mer-ry ma-lig-ni-ty

N
Out of the pale of pro-pri-e-ty Ha-ting the pride of pom-pos-i-ty
Fol-lies that fidg-et him fear-ful-ly, Vows that our mer-ry ma-lig-ni-ty

G

Th Sick of that sort of so - ci - e - ty, Re - gent is rest - ing his brain.....
Fa - vours his chir - rup - ing cheer - ful - ly Vows he'll a - gain and a - gain.....

N Sick of that sort of so - ci - e - ty, Re - gent is rest - ing his brain.....
Fa - vours his chir - rup - ing cheer - ful - ly Vows he'll a - gain and a - gain.....

G

(Chorus with Principals.)

Th Here in our lit - tle do - main!..... Re - gent is rest - ing his brain Here
Vis - it our lit - tle do - main!..... Vows he'll a - gain and a - gain Vis -

N Here in our lit - tle do - main!..... Re - gent is rest - ing his brain Here
Vis - it our lit - tle do - main!..... Vows he'll a - gain and a - gain Vis -

G

Th in our lit - tle do - main!
- it our lit - tle do - main!

N in our lit - tle do - main!
- it our lit - tle do - main!

G

Th
Seek-ing a time of tran - quil - i - ty, Free from all fear of for -

N
Seek-ing a time of tran - quil - i - ty, Free from all fear of for -

G
Seek-ing a time of tran - quil - i - ty, Free from all fear of for -

Th
- mal - i - ty, Finds it in jol - ly gen - til - i - ty

N
- mal - i - ty, Finds it in jol - ly gen - til - i - ty

G
- mal - i - ty, Finds it in jol - ly gen - til - i - ty

Th Here in this lone - ly lo - cal - i - ty Doff - ing all du - ty and dig - ni - ty

N Here in this lone - ly lo - cal - i - ty Doff - ing all du - ty and dig - ni - ty

G Here in this lone - ly lo - cal - i - ty Doff - ing all du - ty and dig - ni - ty

Th Fol - lies that fidg - et him fear - ful - ly, Vows that our mer - ry ma - lig - ni - ty

N Fol - lies that fidg - et him fear - ful - ly, Vows that our mer - ry ma - lig - ni - ty

G Fol - lies that fidg - et him fear - ful - ly, Vows that our mer - ry ma - lig - ni - ty

Th Fa_vours his chir_rup_ping cheer_ful_ly Vows he'll a_gain and a_gain.....

N Fa_vours his chir_rup_ping cheer_ful_ly Vows he'll a_gain and a_gain.....

G Fa_vours his chir_rup_ping cheer_ful_ly Vows he'll a_gain and a_gain.....

Vis_it our lit_tle do_main!..... Vows he'll a_gain and a_gain Vis_

Vis_it our lit_tle do_main!..... Vows he'll a_gain and a_gain Vis_

G Vis_it our lit_tle do_main!..... Vows he'll a_gain and a_gain Vis_

Th *- it our lit - tle do - main!*

N *- it our lit - tle do - main!*

G *- it our lit - tle do - main!*

This is our chance to ex -

- it our lit - tle do - main!

This is our chance to ex -

f

Th *p* *Tell of our sor - row and pain!*

N *p* *Tell of our sor - row and pain!*

G *- plain.....*

This is our chance..... to ex - plain

This is our chance to ex - plain

p *This is our chance to ex -*

- plain..... This is our chance to ex - plain

p

Th *p* Tell of our sor - row and pain.....

N *p* Tell of our sor - row and pain.....

G *p* This is our chance to ex - plain..... our chance to ex - plain.....

plain, This is our chance to ex - plain..... to ex - plain.....

This is our chance to ex - plain, This is our chance to ex - plain.....

G No, no!

TORTENSSEN. ERLING.

This is our op - por - tu - ni - ty It may not come a - gain. To

3

Th  No, no!

E  lay bare with im - pu - ni - ty Our mis - er - y and pain.....

T  We'll



C  And that with all ce -

N & Th  THORA.
No, no!

D  And that with all ce -

E  And that with all ce -

H  And that with all ce -

T  beg with due se - ve - ri - ty, His speed - y pun - ish - ment And that with all ce -

S  And that with all ce -



C
_le - ri - ty To gaol he may be sent! To gaol,..... To gaol,..... To

N & Th
No, no! No, no! No, no!

D
_le - ri - ty To gaol he may be sent! To gaol,..... To gaol,..... To

G
No, no! No, no! No, no!

E
_le - ri - ty To gaol he may be sent! To gaol,..... To gaol,..... To

H
_le - ri - ty To gaol he may be sent! To gaol,..... To gaol,..... To

T
_le - ri - ty To gaol he may be sent! To gaol,..... To gaol,..... To

S
_le - ri - ty To gaol he may be sent! To gaol,..... To gaol,..... To

To gaol,..... To gaol,..... To

The piano accompaniment consists of two staves. The right hand plays a melody with eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with chords and single notes, including some triplet figures. The music is in a minor key, indicated by the key signature of one flat.

C
gaol he may be sent To gaol..... To gaol..... To gaol he

N & Th
No, no! No, no! No, no!

D
gaol he may be sent To gaol..... To gaol..... To gaol he

G
No, no! No, no! No, no!

E
gaol he may be sent To gaol..... To gaol..... To gaol he

H
gaol he may be sent To gaol..... To gaol..... To gaol he

T
gaol he may be sent To gaol..... To gaol..... To gaol he

S
gaol he may be sent To gaol..... To gaol..... To gaol he

gaol he may be sent To gaol..... To gaol..... To gaol he

gaol he may be sent To gaol..... To gaol..... To gaol he

C
 may be sent!

N & Th
 No, no! No, no! no! no! No,

D
 may be sent!

G
 No, no! No, no! no! no! No,

E
 may be sent!

H
 may be sent!

T
 may be sent!

S
 may be sent!

may be sent!

dim. e rall.

Meno mosso.

Th & N
no! not that a - vert our doom! Why it would be our ru - in! Can you re-sist when

G
no! not that a - vert our doom! Why it would be our ru - in! Can you re-sist when

Th & N
we assume This at - ti - tude to sue in. *ppp* No, no! not that a - vert our doom! Why

G
we assume This at - ti - tude to sue in. *ppp* No, no! not that a - vert our doom! Why

Th & N
it would be our ru - in! Can you re-sist when we as - sume This at - ti - tude to

G
it would be our ru - in! Can you re-sist when we as - sume This at - ti - tude to

C Yes, yes! Yes, yes! We can re - sist, though

N Th sue in.

D Yes, yes! Yes, yes! We can re - sist, though

G sue in.

E Yes, yes! Yes, yes! We can re - sist, though

H Yes, yes! Yes, yes! We can re - sist, though

T Yes, yes! Yes, yes! We can re - sist, though

S Yes, yes! Yes, yes! We can re - sist, though

Ha, ha, ha! Ha, ha, ha! We can re - sist, though

Più mosso.

laughingly

C you as - sume That at - ti - tude to sue in! Ha ha ha ha ha!

N Th *BOTH as if crying*
Ho ho ho

D you as - sume That at - ti - tude to sue in! Ha ha ha ha ha!

G *as if crying*
Ho ho ho

E you as - sume That at - ti - tude to sue in! Ha ha ha ha ha!

you as - sume That at - ti - tude to sue in! Ha ha ha ha ha!

you as - sume That at - ti - tude to sue in! Ha ha ha ha ha!

S you as - sume That at - ti - tude to sue in! Ha ha ha ha ha!

you as - sume That at - ti - tude to sue in! Ha ha ha ha ha

C
Ha ha ha ha ha! Ha ha ha ha ha

N
Th
ho! ho ho ho!

D
Ha ha ha ha ha ha! Ha ha ha ha ha

G
ho! ho ho ho!

E
Ha ha ha ha ha ha! Ha ha ha ha ha

H
Ha ha ha ha ha ha! Ha ha ha ha ha

T
Ha ha ha ha ha ha! Ha ha ha ha ha

S
Ha ha ha ha ha ha! Ha ha ha ha ha

ha! Ha ha ha ha ha ha! ha!

N. 10077.

C ha ha ha ha! Ha ha ha ha! Ha ha ha ha ha ha ha!
 N Th Ho ho ho ho! Ho ho! Ho ho!
 D ha ha ha ha! Ha ha ha ha! Ha ha ha ha ha ha ha!
 G Ho ho ho ho! Ho ho! Ho ho!
 E ha ha ha ha! Ha ha ha ha! Ha ha ha ha ha ha ha!
 H ha ha ha ha! Ha ha ha ha! Ha ha ha ha ha ha ha!
 T ha ha ha ha! Ha ha ha ha! Ha ha ha ha ha ha ha!
 S ha ha ha ha! Ha ha ha ha! Ha ha ha ha ha ha ha!

Ha ha ha ha! Ha ha ha ha! Ha ha ha ha!
 Ha ha ha ha!

ff

sostenuto

G O pray have mer - cy? Do not pour up - on as hap - less Go - ver -

pp

G - nor who treads a ra - ther de - vious path The ri - als of your migh - ty

NANNA & THORA *imploringly*

Oh pray you be mag - nan - i - mous, 'Twill ru - in him and

G wrath.

sf

N Th ru - in us— In sheer good hu - mour it was done— Oh have - n't you an - y sense of

N Th
fun? Oh have_n't you a - ny sense, oh have_n't you a - ny sense, oh have_n't you

G
Oh have_n't you a - ny sense, oh have_n't you a - ny sense, oh have_n't you

THORA & NANNA. (*piteously*)

N Th
a - ny sense of fun? Ah don't be hard on one..... whose pas_sion

G
a - ny sense of fun?

rall.

p

N Th
ru - ling Was from his birth a taste for A - pril fool - ing

NANNA & THORA.

Ah don't... be hard on one..... whose pas_sion ru - ling..... Was from his
GOVERNOR.

Ah don't... be hard on one..... whose pas_sion ru - ling..... Was from his

pp

N
Th

birth, a taste for A - pril fool - ing!

G

birth, a taste for A - pril fool - ing!

ERLING.

TORTENSSEN.

Go trait - ress go! Of such a

Go trait - ress go! Of

ff

E

foe I scorn the vain ap - peal. In vain you cry, And

T

such a foe I scorn the vain ap - peal. In vain you cry,

E

sob and sigh, In vain you kneel, In vain you kneel, In vain you kneel, I

T

And sob and sigh, In vain you kneel, In vain you kneel, I

NANNA & THORA. (*pleadingly.*)

E
say. Oh, pi - ty me, pi - ty me, pi - ty me, pi - ty me, pi - ty me, pi - ty me, pray!

T
GOVERNOR.
say. Oh, pi - ty me, pi - ty me, pi - ty me, pi - ty me, pi - ty me, pi - ty me, pray!

Of

p

N
Th

G

all that's mean And vile, I ween, In an un - der - hand - ed way, E -

s

NANNA & THORA.



GOVERNOR.



- pi - to - me - pi - to - me - pi - to - me - pi - to - me - pi - to - me they, E -

N
Th
pray, Oh, pi - ty me, pi - ty me pray!

G
pray, Oh, pi - ty me, pi - ty me pray!

- pi - to - me - pi - to - me they, E - pi - to - me - pi - to - me

- pi - to - me - pi - to - me they, E - pi - to - me - pi - to - me

CHRISTINA.

Shall we en-dure this out - rage, say?

N
Th

When a Gov - er - nor tri-umphs thro' quib - ble and quid - di - ty,

DAME COURTLANDT.

Shall we en-dure this out - rage, say?

G

When a Gov - er - nor tri-umphs thro' quib - ble and quid - di - ty,

ERLING.

Shall we en-dure this out - rage, say?

HAROLD.

Shall we en-dure this out - rage, say?

TORTENSSEN.

Shall we en-dure this out - rage, say?

SYNDIC.

Shall we en-dure this out - rage, say?

Moderato.

they!.....

Shall we en-dure this out - rage, say?

f

f

C Are we but toys to serve his whim? Is he on heart - strings thus to play,

N Th He may em-ploy, with a cheer-ful a - vi - di - ty, A - ny a - mount of tol - lol - the-rol - lid - di - ty,

D Are we but toys to serve his whim? Is he on heart - strings thus to play,

G He may em-ploy, with a cheer-ful a - vi - di - ty, A - ny a - mount of tol - lol - the-rol - lid - di - ty,

E Are we but toys to serve his whim? Is he on heart - strings thus to play,

H Are we but toys to serve his whim? Is he on heart - strings thus to play,

T Are we but toys to serve his whim? Is he on heart - strings thus to play,

S Are we but toys to serve his whim? Is he on heart - strings thus to play,

Are we but toys to serve his whim? Is he on heart - strings thus to play,

C As may, per - chance, seem good to him? To the Re - - gent, a -

N Th Tol - the - rol, lol - the - rol, lol - the - rol - lay!

D As may, per - chance, seem good to him? To the Re - - gent, a -

G Tol - the - rol, lol - the - rol, lol - the - rol - lay!

E As may, per - chance, seem good to him? To the Re - - gent, a -

H As may, per - chance, seem good to him? To the Re - - gent, a -

T As may, per - chance, seem good to him? To the Re - - gent, a -

S As may, per - chance, seem good to him? To the Re - - gent, a -

As may, per - chance, seem good to him? To the Re - - gent, a -

C - way, To the Re - gent, a - way! To the

N Th Tol - the - rol - the-rol, lol - the-lol, lol - the-rol - lay!

D - way, To the Re - gent, a - way! To the

G Tol - the - rol - the-rol, lol - the-lol, lol - the-rol - lay!

E - way, To the Re - gent, a - way! To the

H - way, To the Re - gent, a - way! To the

T - way, To the Re - gent, a - way! To the

S - way, To the Re - gent, a - way! To the

- way, To the Re - gent, a -

C
Re - - gent, a - way, To the Re - - gent, a -

N
Th
Tol - the - rol - the - lol - lay, Tol - the - rol - the - lol -

D
Re - - gent, a - way, To the Re - - gent, a -

G
Tol - the - rol - the - lol - lay Tol - the - rol - the - lol -

E
Re - - gent, a - way, To the Re - - gent, a -

H
Re - - gent, a - way, To the Re - - gent, a -

T
Re - - gent, a - way, To the Re - - gent, a -

S
Re - - gent, a - way, To the Re - - gent, a -

- way, To the Re - gent, a - way, To the

C
- way, To the Re - gent, a - way,.....

N
Th
- lay, Tol-the - rol - the-lol, lol - the-rol - lay,..... Tol-the-

D
- way, To the Re - gent, a - way,.....

G
- lay, Tol-the - rol - the-lol, lol - the-rol - lay,..... Tol-the-

E
- way, To the Re - gent, a - way,.....

H
- way, To the Re - gent, a - way,.....

T
- way, To the Re - gent, a - way,.....

S
- way, To the Re - gent, a - way,.....

Re - gent, a - way, To the Re - gent, a - way,.....

C
..... a - way!

N
Th
- lol - the - rol, lol - the - rol - lay!

D
..... a - way!

G
- lol - the - rol, lol - the - rol - lay!

E
..... a - way!

H
..... a - way!

T
..... a - way!

S
..... a - way!

..... a - way!

fff

OPENING CHORUS & SCENE.

Act 2.

Allegretto.

PIANO.

The musical score is written for piano and consists of five systems of music. Each system contains a treble staff and a bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The first system is marked *Allegretto.* and *PIANO.* with a forte *f* dynamic. The second system continues the melody. The third system features a piano *p* dynamic. The fourth system includes *cresc.* and *mf* markings. The fifth system concludes with a final flourish.

CHORUS OF MEN.

With an - ger stern And fierce de - ter - min - a - tion, We

mf

SOPRANO & CONTRALTO.

To Re - gent

wait to learn The fate of our ap - peal.

fp

just..... We've gi - ven in - for - ma - tion, And this, we trust, The

fp

ERLING.

tyrant's doom will seal! And this, we..... trust, The tyrant's doom will seal!

This

TOR.

mite of a man who'll plot and plan To ru - in us all for his de - light. The

p

DAME.

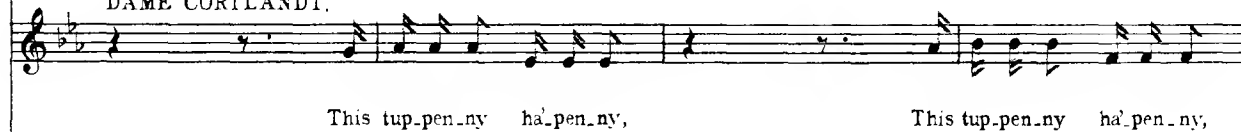
man_ni_kin ape in hu_man shape_This tuppen_ny ha'pen_ny lump of spite!

This

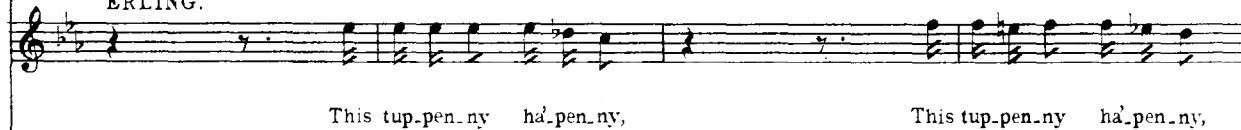
CHRISTINA.



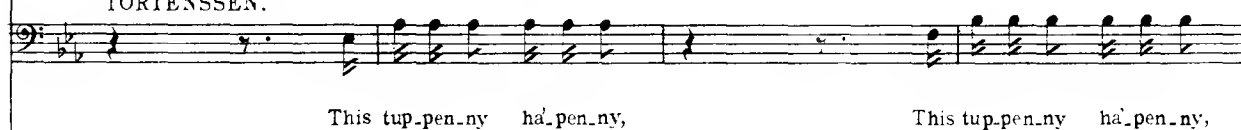
DAME CORTLANDT.



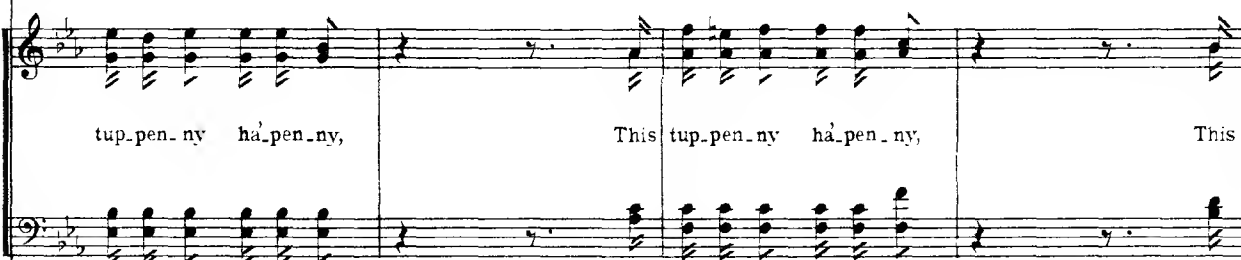
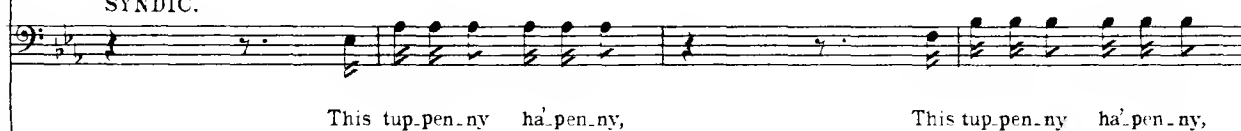
ERLING.



TORTENSSEN.



SYNDIC.



C This tup_pen_ny ha'_pen_ny, This tup_pen_ny ha'_pen_ny

D This tup_pen_ny ha'_pen_ny, This tup_pen_ny ha'_pen_ny

E This tup_pen_ny ha'_pen_ny, This tup_pen_ny ha'_pen_ny

T This tup_pen_ny ha'_pen_ny, This tup_pen_ny ha'_pen_ny

S This tup_pen_ny ha'_pen_ny

tup_pen_ny ha'_pen_ny, This tup_pen_ny ha'_pen_ny lump.....

C
lump of spite! This lump of spite! This lump of spite!

D
lump of spite! This lump of spite! This lump of spite!

E
lump of spite! This lump of spite! This lump of spite!

T
lump of spite! This lump of spite! This lump of spite!

S
lump of spite! This lump of spite! This lump of spite!

..... of spite! This lump of spite! This

C This tup-pen-ny ha'-pen-ny, tup-pen-ny ha'-pen-ny lump of

D This tup-pen-ny ha'-pen-ny, tup-pen-ny ha'-pen-ny lump of

E This tup-pen-ny ha'-pen-ny, tup-pen-ny ha'-pen-ny lump of

T This tup-pen-ny ha'-pen-ny, tup-pen-ny ha'-pen-ny lump of

S This tup-pen-ny ha'-pen-ny, tup-pen-ny ha'-pen-ny lump of

lump of spite, This tup-pen-ny ha'-pen-ny, tup-pen-ny ha'-pen-ny lump of

CHORUS & PRINCIPALS.

RECIT. CHRISTINA.

spite.

Be com - fort - ed - his down - fall I fore - see,

fp

All who ex - ceed the bounds of strict sim - pli - ci - ty, And, yield - ing to a taste for ec - cen -

- tri - ci - ty, Fly in the face of or - tho - dox mor - al - i - ty, Must

dear - ly pay for their o - ri - gin - al - i - ty— You know the sto - ry of the wil - ful

bee? ERLING.
Who..... was he?

We don't We ne - ver heard it!

Allegretto.

mf

Andante con moto e semplice.
CHRISTINA.

A hive of bees, as I've heard say, Said to their Queen one sul-try day.

p

"Please, your Ma - jes - ty's high po - si - tion, The hive is full and the wea-ther is warm. We

C

ra - ther think, with a due sub-mis-sion, The time has come when we ought to

C

swarm? Buzz, buzz. Up -

Buzz Buzz Buzz, buzz.....

16

C

- spake their Queen, and thus spake she— "This is a mat-ter that rests with me, Who

16

C

dares o - pin - ions thus to form? I'll tell you when it is

C

time to swarm!" Buzz, buzz.

Buzz, Buzz, Buzz,

6 7

THE QUEEN'S SONG

impetuously.

Her Ma-jes-ty wore an an-gry frown, In fact her Ma-jes-ty's

ppp

buzz, buzz,..... buzz,.....

ppp

foot was down— Her Ma-jes-ty sulked— de-clined to sup— In short her Ma-jes-ty's

back was up. Her foot was down and her

Buzz,..... buzz,.....

back was up! That hive con-tain'd one obstinate bee His

f *p* *fp*

C

name was Pe - ter,) and thus spake he "Though ev - 'ry bee has shown white feather, To bow to fa - shion

C

I am not prone_Why should a hive swarm all to_ ge_ther? Sure_ly a bee can swarm a_

The musical score for "The Lone Horn" is presented in three systems. The first system includes a vocal line (C) and two piano accompaniment staves. The vocal line begins with the lyrics "lone?" followed by "Buzz, buzz,". The piano accompaniment features a melody in the right hand and a bass line in the left hand, both using eighth and sixteenth notes. The second system continues the vocal line with "Buzz, buzz, Buzz, buzz,". The piano accompaniment continues with similar rhythmic patterns. The third system shows the vocal line ending with a long note, while the piano accompaniment features a more complex melodic line with sixteenth notes and a final measure marked with a fermata and the number 16.

Up - side down and in - side out, Back - wards for - ward round a - bout,

Twir - ling here and twist - ing there, Top - sy tur - vi - ly

ev - - - ry - where - Buzz, Buzz,

Buzz, Buzz, Buzz,

mpetuously.

Pi-ti-ful sight it was to see Res-pectable el-der-ly

ppp buzz, buzz, buzz,.....

ppp

high-class bee, Who kicked the beam at six-teen stone, Try-ing his best to

swarm a-lone! Try-ing his best to

Buzz,..... buzz,.....

fp

C

swarm a - - lone! The hive were shock'd to

f *p*

C

see their chum (A strict tee - to-tal-ler) tee - to - tum - The Queen ex - claim'd, "How

C

ter - ri - ble, ve - ry! It's per-fectly clear - to..... all the throng Pe - ter's been at the

C

old brown sher - ry. Old brown sher - ry is much too

C strong— Buzz, buzz. Of

Buzz, buzz, Buzz, buzz.....

pp

pp

16

16

C all who thus them - selves de-grade A stern ex - am - ple must be made, To

.....

C Co - ven - try go, you tip - - - sy bee!" So off to Co-ventry

6

6

6

6

town went he. Buzz, buzz, *pp*

Buzz, buzz, Buzz, *pp*

The musical score is for a piece titled "The Town Went He Buzz". It is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into three measures. The first measure shows the vocal line with the lyrics "town went he." and the piano accompaniment. The second and third measures show the vocal line with the lyrics "Buzz, buzz," and "Buzz, buzz," respectively, with a *pp* (pianissimo) dynamic marking. The piano accompaniment features a complex, rhythmic pattern in the right hand and a simpler pattern in the left hand.

C

There, class'd with all who mis-be-have, Both plau-sible rogue and

ppp

buzz,

buzz,.....

buzz.....

ppp

C

noi - some knave, In dis - mal dumps he liv'd to own The fol - ly of try - ing to

The fol - ly of try - ing to

The fol - ly of try - ing to

C

swarm alone! All came of try-ing to

Buzz,..... buzz,.....

fp

swarm a - lone, All came of try - ing to swarm a - lone.

All came of try - ing to swarm a - lone.

*Allegro vivace.**Enter Syndic from Castle.*

Well, well— what news? Does he re-

Allegro vivace.

SYNDIC.

Good
fuse Our rightful dues? What news— what news?

S news! the Re-gent whom we all re-vere,..... Will read your neat-ly

Aside.

S drawn ap-peal. (I drew it!) With - out an hour's de - lay he'll meet you here,..... And

S if we prove our case the Go-ver-nor'll rue it! If

Hur - rah! Hur rah!.....

f *p*

S these our char-ges home we bring, He swears the Go-ver-nor's neck he'll wring; And when he says he'll

S do a thing, He'll do it!

Hur - rah! Hur rah!..... The sor - rows that damp'd our

lives are past, And hap - pi - ly all will end at last. As soon as the au - dience

has been held, Good - bye to the Gov - er - nor Grif - fen - feld! Good - bye!

Good - bye!..... Good -

Good-bye! Good-bye to the Gov-er-nor Grif-fen-feld! Good-bye!.....

-bye!.....

..... Good-bye!..... Good-bye to the Gov-er-nor

Grif-fen-feld! To the Gov-er-nor Grif-fen-feld! Good-

Good-bye!.....

Good-bye!.....

- bye!..... Good-bye! Good-bye! Good-bye!.....

Good-bye! Good-bye!

ERLING.

Ah, false one! Ah, false one!

rit.

NANNA. *Andante molto.*

With humbled head, in des - per - a - tion dire I

rall. *fp*

N tid - ings bring, from my re - pen - tant sire. He much re - grets his fool - ish whim, —

THORA.

And

T hopes you'll in - ter - cede for him; For, though his gorge at re - trac - ta - tion ri - ses, He's ve - ry

NANNA.

He can't say more

Th sor - ry and a - po - lo - gi - ses, He's ve - ry

N He's ve - ry sor - ry, He's ve - ry sor - ry and a - po - lo -

Th sor - ry..... He's ve - ry sor - ry and a - po - lo -

TORTENSSEN. (*Aside.*)

N
- gi - ses!

Th
- gi - ses!

f

T
- flic - ted pain — No ac - cent of con - tri - tion does she

p

To Thora.

T
deign! Go heart - less girl you plead for him in

Enter Governor from Castle.

T

vain.

Alla marcia.

GOVERNOR.

Com - ply - ing with the po - pu - lar re - quest, So

SYNDIC. (*Aside.*)

pret - ti - ly express'd - I drew it!

GOVERNOR.

The Re - gent comes - for -

THORA.

- give our lit - tle plot - Our pen - i - tence, do not Pooh pooh it! If

NANNA.

T

So

still to press your grievance you a_gree, Then I feel cer_tain we Shall rue it!

please with _ draw, as we are pen _ i _ tent, That well- drawn do _ cu _ ment!

SYNDIC.

I

Allegretto.

S

drew it!

No, no, no, no, no mer - cy will we show, A - way with you! you

f

plead in vain! No word of ours shall stop the blow; Your pray'r we will not en - ter -

The first system of the musical score consists of two staves. The upper staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics underneath. The lower staff is a piano accompaniment in the same key and time, featuring a steady eighth-note bass line and chords in the right hand.

- tain!

cresc:

The second system continues the vocal and piano parts. The vocal line has a short rest followed by the word "tain!". The piano accompaniment continues with the same rhythmic pattern. A *cresc:* (crescendo) marking is placed above the piano staff.

The third system shows the piano accompaniment continuing. The right hand features a more active melodic line with eighth and sixteenth notes, while the left hand maintains a steady bass line. The system concludes with a double bar line.

Pomposo.

ff

The fourth system begins with the tempo marking *Pomposo.* and the dynamic marking *ff* (fortissimo). The piano accompaniment continues with a powerful, rhythmic texture. The system ends with a double bar line.

Largo.
CHRISTINA.

161

Hail, oh Re - gent Prince, Com - ing to re - quite us!

NANNA.

Hail, oh Re - gent Prince,..... Com - ing to re - quite us!

THOR A.

Hail, oh Re - gent Prince, Com - ing to re - quite us!

DAME CORTLANDT.

Hail, oh Re - gent Prince,..... Com - ing to re - quite us!

GOVERNOR.

Hail, oh Re - gent Prince,..... Com - ing to re - quite us!

ERLING.

Hail, oh Re - gent Prince, Com - ing to re - quite us!

TORTENSSEN.

Hail, oh Re - gent Prince,..... Com - ing to re - quite us!.....

SYNDIC.

Hail, oh Re - gent Prince, Com - ing to re - quite us!

HAROLD.

Hail, oh Re - gent Prince,..... Com - ing to re - quite us!

SOPRANOS.

Hail, oh Re - gent Prince,..... Com - ing to re - quite us!

ALTOS.

TENORS.

Hail, oh Re - gent Prince,..... Com - ing to re - quite us!

BASSES.

C Mat _ ters not to mince, You..... will no _ bly right us.
 N Mat _ ters not to mince, You..... will no _ bly right us.
 Th Mat _ ters not to mince, You..... will no _ bly right us.
 B Mat _ ters not to mince, You..... will no _ bly right us.
 G Mat _ ters not to mince, You will no _ bly right, will no _ bly right us. Your dis _
 E Mat _ ters not to mince, You will no _ bly right, will no _ bly right us. Your dis _
 T Mat _ ters not to mince, You will no _ bly right, will no _ bly right us. Your dis _
 S Mat _ ters not to mince, You will no _ bly right, will no _ bly right us. Your dis _
 H Mat _ ters not to mince, You will no _ bly right, will no _ bly right us. Your dis _
 Mat _ ters not to mince, You..... will no _ bly right us.
 Mat _ ters not to mince, You will no _ bly right, will no _ bly right us. Your dis _
 Mat _ ters not to mince, You will no _ bly right, will no _ bly right us. Your dis _
 Mat _ ters not to mince, You will no _ bly right, will no _ bly right us. Your dis _

p *f*

[illegible]

..... oh Sov'reign Prince, Hail,..... oh Sov'reign Prince, Whose..... de -

..... oh Sov'reign Prince, Hail,..... oh Sov'reign Prince, Whose de -

..... oh Sov'reign Prince, Hail,..... oh Sov'reign Prince, Whose..... de -

Sov' - reign Prince, Hail, oh Sov' - reign Prince, Whose de -

..... oh Sov'reign Prince, Hail, oh Sov' - reign Prince, Whose..... de -

Sov' - reign Prince, Hail, oh Sov' - reign Prince, Whose de -

Sov' - reign Prince, Hail, oh Sov' - reign Prince, Whose de -

..... oh Sov'reign Prince, Hail, oh Sov' - reign Prince, Whose de -

..... oh Sov'reign Prince, Hail, oh Sov' - reign Prince, Whose de -

..... oh Sov'reign Prince, Hail,..... oh Sov'reign Prince, Whose..... de -

Sov' - reign Prince,

..... oh Sov'reign Prince, Hail, oh Sov' - reign Prince, Whose..... de -

Sov' - reign Prince,

Score for voices (C, N, Th, D, G, E, T, S, H) and piano. The lyrics are: "crees..... de - light..... us!". The piano part features a *ff* (fortissimo) section with a triplet of eighth notes.

Voices: C, N, Th, D, G, E, T, S, H. Lyrics: "crees..... de - light..... us!".

Piano: *ff* (fortissimo). Triplet of eighth notes.

REGENT.

I've read your du - ti - ful me - mo - ri - al:..... If a - ny o - ther for re -

- pri - sals call, Or suffering grievance, wish me to a - bate it, This is your op - por -

Poco accel.

- tu - ni - ty to state it.

HAROLD.

May it please your Highness! Though we're

Allegretto.

H
 ea-ger for to sal-ly To the dough-ty field of Mars,
 urge in ac-cents court-ly, That it wounds our pro-per pride,
 MEN.
 May it please..... your Roy-al

H
 And en-coun-ter, gen-er-al-ly, A-ny quan-ti-ty of scars,
 Why, he an-swers as re-tort-ly, And for mu-ti-ny we're tried.
 Highness! May it

H
 Yet for mis-chief, prin-ci-pal-ly, He has
 We are sol-diers grave and port-ly, And it
 please..... your Roy-al Highness!

H

turned us in - to bal - let, And we feel it per - son - al - ly - It is rough on brave Hus -
ag - gra - vates us mort - 'ly, For, to put the mat - ter short - ly, Well, it is - n't dig - ni -

H

- sars!
- fied!

REGENT.

Yes, it's rough on brave Hus - sars!
No, it is - n't dig - ni - fied!

MEN.

Yes, it's rough on brave Hus - sars!
No, it is - n't dig - ni - fied!

Yes, you're
Look at

f *p* *f*

First time only.

right, your Roy - al High - ness, it is rough on brave Hus - sars!

3

Piano introduction. The right hand features a series of triplet eighth notes, while the left hand plays chords. The music is in a key with one flat and 3/4 time.

Vocal entry. The vocal parts enter with the lyrics: "If we BASSO. TENOR. BOTH. this your Roy - al High - ness, Look at this your Roy - al High - ness, Look at". The piano accompaniment is marked *p* (piano). The music is in a key with one flat and 3/4 time.

Continuation of the vocal melody. The lyrics continue: "this your Roy - al High - ness, It is far from dig - ni - fied!". The piano accompaniment continues with chords and moving lines. The music is in a key with one flat and 3/4 time.

Piano section marked *Meno mosso*. The time signature changes to 6/8. The piano accompaniment features a more complex texture with arpeggiated chords and moving lines. The music is in a key with one flat.



REGENT.

3. Now for Governor Grif-fen-feld—we high-ly to ex-tol you meant, But,

1. My peo-ple who've sub-mit-ted to the Go-vern-or's ab-sur-d-i-ties I
 2. You Tor-ten-ssen, whom Grif-fen-feld with im-pu-dent au-da-ci-ty Ap-

find-ing you're ad-dict-ed to dis-cre-dit-a-ble pranks, We

sym-pa-thize most heart-i-ly with ev-'ry word you say: His
 -point-ed our Phy-si-cian—why, that gift is ra-ti-fied With

strip you of your dig-ni-ty, po-si-tion, and em-o-lu-ment, And

Ex-cel-len-cy's con-duct is too bad—up-on my word it is— But
 pro-mis'd rank of Ba-ron in that dig-ni-fied ca-pa-ci-ty He's

name Mats Munck as go-vern-or—we don't want a-ny thanks. And

all his wrong I'll rec-ti-fy with-out un-due de-lay, On
 war-rant-ed in claim-ing pret-ty Tho-ra as his bride. And

as in these pro - ceed - ings we are band - ed all in u - ni - ty, I
 Er - ling who has suf - fer'd from his mis - chie - vous ma - lig - ni - ty, We
 Har - old, gal - lant Cor - por - al, whom with a spite op - pres - sion - al, Was

think we could - n't find a more con - ve - nient op - por - tu - ni - ty Of
 shed the sun - ny sum - mer of our So - ve - reign be - nig - ni - ty, And
 made to twist and turn a - bout like bal - let - girl pro - fes - sion - al, Dis -

pro - ving that im - pos - sible can't be prac - tised with im - pu - ni - ty. For
 ra - ti - fy all pro - mi - ses of dol - lars and of dig - ni - ty, So
 - pens - ing with the ma - ny in - ter - me - diate steps pro - gres - sion - al, A

all your im - po - si - tions you're de - gra - ded to the ranks! **CHORUS.** For
 con - se - quent - ly Nan - na will be his this ve - ry day. So
 Col - onel he's cre - a - ted at one migh - ty gi - ant stride! A

all his im - po - si - tions he's de - gra - ded to the ranks! As -
 con - se - quent - ly Nan - na will be his this ve - ry day, On
 Col - onel he's cre - a - ted at one migh - ty gi - ant stride! Up -

- sur - ed - ly there's no - thing to be said, He's luck - y in es - cap - ing with his
 Nan - na will be his this ve - ry day! And all his sor - rows hide themselves a -
 - on my word we're tru - ly gra - ti - fied, To jus - ti - fy your choice will be their

head! He los - es all his pay - ment, And his most ex - pen - sive rai - ment, And he'll
 - way. I will hand - some - ly ar - ray me In my ve - ry best to play me, For Miss
 pride; For we think you've cho - sen right - ly, And we thank you most po - lite - ly, For, up -

take his turn at sen - try - go in - stead!

Nan - na will be his this ve - ry day.
on my word, we're tru - ly gra - ti - fied.

After 1st and 2nd Verse. After 3rd Verse. REGENT.

2. You, Now
3. And

R all you men and maid - ens true, Who troth have du ly plight - ed (I

R un - der - stand you're not a..... few) Your wrongs shall all be right - ed At

R

his ex-pense a ban-quet to you're cor-dial-ly in-vi-ted And in the Cas-tle

R

cha-pel you, This day shall be u-ni-ted.

Hur-rah hur-rah

-rah hur-rah hur-rah hur-rah!..... Oh bright de-light go find a priest The

The

wed - ding and the wed - ding feast, At your ex - pense will then be held So thank you Pri - vate

Grif - fen - feld Ha ha ha ha ha ha ha ha ha ha! At your expense they will be held Ha

ha ha ha ha ha ha ha ha ha ha! Three cheers for Pri - vate Grif - fen - feld, So

GOVERNOR.

Thank you! Thank you! Thank you!

Thank you! Thank you! Thank you, Pri - vate Grif - fen - feld so thank you!

p *f* *p* *f*

Thank you!

Thank you, thank you, thank you, thank you, Pri - vate Grif - fen - feld.

ff

3

Nº 2.

SONG.

GOVERNOR.

Moderato assai.

GOVERNOR.

PIANO. *mf*

G

Quix - o - tic is his en - ter - prise, and hope - less his ad - ven - ture is, Who

p

G

seeks for jo - cu - lar - i - ties that have - n't yet been said. The

rall. a tempo

world has joked in - ces - sant - ly for o - ver fif - ty cen - tu - ries, And

ev - 'ry joke that's pos - si - ble has long a - go been made, I

start - ed as a hum - our - ist with lots of men - tal fiz - zi - ness, But

hum - our is a drug which it's the fa - shion to a - buse; For my

stock in trade, my fix - tures, and the good - will of the bus - i - ness No

rea - son - a - ble of - fer I am like - ly to re - fuse. And if

a - ny - bo - dy choose He may cir - cu - late the news That no

rea - son - a - ble of - fer I am like - ly to re - fuse.

2.

Oh happy was that humourist— the first that made a pun at all—
 Who when a joke occurred to him, however poor and mean,
 Was absolutely certain that it never had been done at all—
 How popular at dinner must that humourist have been!
 Oh the days when some stepfather for the query held a handle out,
 The door-mat from the scraper, is it distant very far?
 And when no one knew where Moses was when Aaron put the candle out,
 And no one had discovered that a door could be a-jar!
 But your modern hearers are
 In their tastes particular,
 And they sneer if you inform them that a door can be a-jar.

3.

To ask a riddle nowadays a vain attempt to cozen is—
 The pre-historic humourist could always raise a laugh
 By asking what the estimate for herrings, by the dozen, is
 When you've ascertained the value of a herring and a half.
 But nowadays no species of mnemonical erasure can
 Make men forget that Eg-ham when upset produces Staines,
 And who could raise a titter by declaring that a glazier can
 Depend upon the best remuneration for his panes?
 Oh these cultivated Danes
 Won't employ their subtle brains
 With a play of words on glazier and domestic window panes.

4.

In search of quip and quiddity I've sat all day, alone— apart—
 And all that I could hit on as a problem was— to find
 Analogy between a scrag of mutton and a Bony-part,
 Which offers slight employment to the speculative mind:
 For you cannot call it very good, however great your charity—
 It's not the sort of humour that is greeted with a shout—
 And I've come to the conclusion that the mine of jocularities,
 In present Anno Domini, is worked completely out!
 Though the notion you may scout,
 I can prove beyond a doubt
 That the mine of jocularities is utterly worked out!

Nº 3.

DUET.

HAROLD & BLANCA.

Allegretto.

HAROLD.

There

PIANO.

BLANCA.

H

once was a Cor - por - al bold..... Yes gaw - ky round shoul - der'd and

HAROLD.

B

lean..... No ve - ry good look - ing with plen - ty of dash In

H bat - tle cour - a - geous, hot head - ed and rash With a small but ex - treme - ly be -

H - com - ing mous - tache. *(Spoken.)* Now its your turn.

BLANCA.

Ah it is - n't the one that I mean..... There

HAROLD.

B once was a vi - van - di - ere Old, Short, stump - y red - head - ed and

BLANCA.

H vain..... Not at all, ve - ry young with no sort of de - fect Ex -

HAROLD.

B

ceed - ing - ly love - ly and high - ly cor - rect Oh Don't make her pret - ty these

H

girls re - col - lect Are al - ways re - mark - a - bly plain,

H

The Re - gent one morn - ing by chance..... Ob -

Dialogue.
Of a striking and
Dramatic Character. *p*

H

- ser - ving the Cor - por - al said..... It would be no - thing short of a

H
pub - lic dis - grace To keep such a trump in a Cor - po - ral's place So we'll
BLANCA.

H
make him - a Colonel all co - ver'd with lace.
B
The Re - gent was weak in the

H
She, ta - king the facts at a glance,..... To his
B
head!

f *p*

H arms most un-blush-ing-ly flew.....

B And he was so deep-ly in love, I de-clare, That he

H So it ends with a wed-ding in

B mar-ried her then, and he mar-ried her there— So it ends with a wed-ding in

H Han-o-ver Square, As a three vo-lume no-vel should do.

B Han-o-ver Square, As a three vo-lume no-vel should do.

N^o 4.

QUARTETTE.

MATS MUNCK, DAME CORTLANDT, SENTRY and GRIFFENFELD.

Allegretto.

PIANO. *ff* *mf* *p*

MATS MUNCK *to Sentry.*

One day, the Syn-dic of this town Whose

M time of life is sha-dy..... Af-fec-tion-ate-ly kneeling down, Pro-posed to this old

M la-dy. Now your o-pin-ion give po-lite-ly And rid-dle me this and

M *aside.* SENTRY.
 rid.dle me right.ly-Who claims her hand? here's half - a-crown! No doubt the Syn - dic of this

S *MATS. dancing* *To Dame.*
 town. Ex - act - ly so- the truth you speak-A - way-your love-sick

M
 Syn - dic seek- You have no claim up - on me. for Un - hap-pi - ly I'm the

M *delighted*
 Go - vern-or! There! There!

S
 Oh yes, he is the Go-vern.or! No doubt he is the Go-vern.or! A -

DAME.

MATS.

S

- gainst you ma'am, I must de - clare - This gen - tle - man is the Go - vern - or!

D

bless my soul - That's not the whole -

M

The man is right! It's set - - tied

D

It's now my turn my wrongs to air, So

M

quite! I've ta - ken steps the Court to square, So

p

D
Go-vern-or Munck for squalls pre-pare! It's now *my* turn my wrongs to air, So

M
fire a-way ma'am I don't care, so fire a-way, fire a-way, fire a-way ma'am,

D
Go-vern-or Munck for squalls pre-pare, for squalls pre-pare!

M
fire a-way, fire a-way, fire a-way ma'am, I don't care!

DAME.
One mo-ment pray-your steps re-trace, Oh, sen-ti-nel, short-sighted! I

D

to the Govern-or of this place, My troth se-cure - ly plighted- Now pray don't treat this

D

question lightly, But rid-dle me this and rid-dle me rightly-Who claims my con - ju - gal embrace, Of

GRIF.

G

course, the Go-vern-or of this place! Ex - act - ly so! you

DAME.
dancing

p

D

well de - cide! I am, ha! ha! the Go-vern-or's bride, The Go-vern-or you, you can't de - ny- Ar -

MATS.

- gal, the Go-vern-or's la - dy, I! What

GRIF.

She is the Go-vern-or's la - dy! Of course, the Go-vern-or's

M.

What But,

D.

What!

G.

la - dy! You are the Go-vern-or, are you not? Then she's the Go-vern-or's la - dy!

M.

bless my heart— That's but a part—

still dancing

D.

The man is right! It's set - tled quite!.....

DAME.
Though base - ly you may plan and plot, With me you'll share your Governor's lot! Tho'

MATS.
If I consent, may I be shot, With her to share my Governor's lot! If

GOVERNOR. *aside*
How ca-pit-al-ly I plan and plot To cle-ver-ly cut the Gor-di-an knot! How

D
base - ly you may plan and plot, With me you'll share your Governor's lot, you'll share your Governor's lot!

M
I con-sent, may I be shot, With her to share my Governor's lot, to share my Governor's lot!

G
ca-pital - ly I plan and plot To cle-ver-ly cut the Gor-di-an knot, to cut the Gordi-an knot!

No 5.

PATTER TRIO.

NANNA, THORA, & GOVERNOR.

Allegretto assai.

PIANO. *ff*

GOVERNOR.

When a

G

gen - tle - man sup - po - ses that he com - fort - a - bly do - ses on a

p

THORA.

And dis -

G

plea - sant bed of ro - ses which are sin - gu - lar - ly rare

Th
 _ cov - ers that it bris - tles with un - com - fort - a - ble this - tles, in in -

Th
 _ tem - per - ate e - pis - tles his a - noy - ance he'll de - clare

N
 NANNA.
 When a

N
 man his tem - per lo - ses his re - marks he nev - er choos - es, but ex -

N
 _ pres - sive lan - guage us - es, with a ten - den - cy to swear

G
 And when

G lov_ers are dis_car_ded their un_braid_ing will be lard_ed with some

Th We had

N We had bet_ter not be there?

G e_pi_thets un-guarded you had bet_ter not be there!

Th bet_ter not be there? had bet_ter not be there

N had bet_ter not We had

G You had bet_ter not

Th We had bet - ter not be there?

N bet - ter not be there?

G You had

Th

had bet - ter not be there When these

N

had bet - ter not had bet - ter not be there When these

G

bet - ter not had bet - ter not be there

Piano

Th
N
G

gen - tle - men con - ceit - ed both dis - cov - er they've been cheat - ed all our

gen - tle - men con - ceit - ed both dis - cov - er they've been cheat - ed all our

Th fun will be de - feat - ed that's a thing we could - n't bear. So how -

N fun will be de - feat - ed that's a thing we could - n't bear. So how -

G - - - - - So how -

Th - ev - er they may rave it we'll un - ques - tion - a - bly brave it, you may

N - ev - er they may rave it we'll un - ques - tion - a - bly brave it, you may

G - ev - er they may rave it we'll un - ques - tion - a - bly brave it, you may

Th take your af - fi - da - vit we will cer - tain - ly be there we will cer - tain - ly be there, We will

N take your af - fi - da - vit we will cer - tain - ly be there we will cer - tain - ly be there, We will

G take your af - fi - da - vit You will cer - tain - ly be there You will cer - tain - ly be there, You will

Th
cer - tain - ly be there, Though you flout it nev - er doubt it we will

N
cer - tain - ly be there, Though you flout it nev - er doubt it we will

G
cer - tain - ly be there, Though you flout it nev - er doubt it you will

Th
cer - tain - ly be there.

N
cer - tain - ly be there.

G
cer - tain - ly be there.

G
Their des..

G

- pair and their dis - trac - tion and their keen dis - sat - is - fac - tion— their ex -

p

G

- ag - ger - a - ted ac - tion, and the tear - ing of their hair— Their dis -

THORA.

N

- gust and des - per - a - tion when they see the sit - u - a - tion some con -

N

- ge - nial oc - cu - pa - tion for the law - yers will pre - pare. We shall

NANNA.

Th find their loud a - bu - sing both in - struc - tive and a - mu - sing, and of

Th vi - o - lent ac - cu - sing there'll be symp - toms in the air— And their

GOVERNOR.

G li - bel - lous ex - pres - sions, and their an - gry in - dis - crea - tions will be

G tried at Quar - ter Ses - sions, where I oc - cu - py the chair! Where you

NANNA. *gleefully*

THORA. *gleefully*

Where you oc - cu - py the chair- you

oc - cu - py the chair- you oc - cu - py

GOVERNOR.

Where I oc - cu - py

oc - cu - py the chair, Where you oc - cu - py the chair,

Where you oc - cu - py the chair,

Where I

you oc - cu - py the chair.

you oc - cu - py, you oc - cu - py the chair.

oc - cu - py, I oc - cu - py the chair. When the case is quite complet - ed, then the

Th

N

G

pri - son - er de - fend - ed, with se - ve - ri - ty is treat - ed, as you're

Th

N

G

pro - bab - ly a - ware— For it's care - ful - ly pro - vi - ded that the

Th

N

G

ju - ry shall be gui - ded by my sum - ma - ry one - si - ded, which, dis -

Th It dis - tress-es La-bou-cheré, It dis - tress-es La-bou-cheré, Oh the

N It dis - tress-es La-bou-cheré, It dis - tress-es La-bou-cheré, Oh the

G -tress-es La-bou-cheré. It dis - tress-es La-bou-cheré, It dis - tress-es La-bou-cheré, Oh the

Th dic-kens, how it sick-ens ten-der heart - ed La - bou - chere!

N dic-kens, how it sick-ens ten-der heart - ed La - bou - chere!

G dic-kens, how it sick-ens ten-der heart - ed La - bou - chere!

No 6.

DANCING QUARTETT.

THORA, NANNA, ERLING & TORTENSSEN.

Allegro moderato.

THORA.  So

PIANO. 

T. 
 this is how you'd have us sue you— Bow— ing, bend— ing— turn— ing to you— But you don't ex—

T. 
 - act it, do you? That's so kind (Erling kisses her.) (Aside.) Im— per— tin— ence!

NANNA.  Plead— ing



N

par - ty pray you pi - ty! You are wise and wond - 'rous wit - ty_ Don't des -

[illegible]

THORA.

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

N

- dence!

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

ERLING.

Ha, ha, ha, ha, ha!

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

TORTENSSEN.

Ha, ha, ha, ha, ha! Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

Th *fp*
ha! ha! ha! Top-sey tur-vey turn the ta-bles! Tit for tat and tat for tit—

N *fp*
ha! ha! ha! Top-sey tur-vey turn the ta-bles! Tit for tat and tat for tit—

E *fp*
ha! ha! ha! Top-sey tur-vey turn the ta-bles! Tit for tat and tat for tit—

T *fp*
ha! ha! ha! Top-sey tur-vey turn the ta-bles! Tit for tat and tat for tit—

Th
As in fus-ty fai-ry fa-bles, Bad-ly is the bi-ter bit!

N
As in fus-ty fai-ry fa-bles, Bad-ly is the bi-ter bit!

E
As in fus-ty fai-ry fa-bles, Bad-ly is the bi-ter bit!

T
As in fus-ty fai-ry fa-bles, Bad-ly is the bi-ter bit! Takes a time to

Th

N

E

T

Dad's de-light-ful dar-ling dar-ter, Most-ly makes a man a mar-tyr

tame a Tar-tar! Most-ly makes a man a mar-tyr

Th

N

E

T

Here's a he-ro hard-ly hit! Here's a he-ro hard-ly hit!

Here's a he-ro hard-ly hit! Here's a he-ro hard-ly hit!

Here's a he-ro hard-ly hit! Here's a he-ro hard-ly hit!

Here's a he-ro hard-ly hit! Here's a he-ro hard-ly hit!

fp

ERLING.

First system of music for Erling. The vocal line is on a single staff with a treble clef and a key signature of two flats. The piano accompaniment is on two staves (treble and bass clefs) with a key signature of two flats. The piano part begins with a forte (*f*) dynamic and features a steady eighth-note accompaniment in the right hand and chords in the left hand.

Second system of music for Erling. The vocal line continues with the lyrics "As you sue for par - don sweet - ly, Though you've act - ed". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic, showing more complex harmonic textures in the right hand.

Third system of music for Erling. The vocal line includes the instruction "(Tries to kiss Nanna.)" and the lyrics "in - dis - creet - ly, We for - give you both com - plete - ly, Thus I'll prove it". The piano accompaniment features a more active right hand with sixteenth-note patterns.

NANNA.

That you won't!

TORTENSSEN.

Fourth system of music, featuring Nanna and Tortenssen. Nanna's vocal line is on a single staff with the lyrics "That you won't!". Tortenssen's vocal line is on a single staff with the lyrics "Though you've rid - i - cled us sad - ly Cheat - ed and de - ceiv'd us". The piano accompaniment is on two staves, starting with a forte (*f*) dynamic and then moving to piano (*p*).

THORA.

NANNA.

ERLING.

Trying to kiss Thora.

bad - ly, As we love you fond - ly - mad - ly - We for - give you -

don't! Ha, ha, ha, ha, ha! Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

Ha, ha, ha, ha, ha! Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

fp

Th ha! ha! ha! Top - sey tur - vey turn the ta - bles! Tit for tat and tat for tit—

N ha! ha! ha! Top - sey tur - vey turn the ta - bles! Tit for tat and tat for tit—

E ha! ha! ha! Top - sey tur - vey turn the ta - bles! Tit for tat and tat for tit—

T ha! ha! ha! Top - sey tur - vey turn the ta - bles! Tit for tat and tat for tit—

fp

Th As in fus - ty fai - ry fa - bles, Bad - ly is the bi - ter bit!

N As in fus - ty fai - ry fa - bles, Bad - ly is the bi - ter bit!

E As in fus - ty fai - ry fa - bles, Bad - ly is the bi - ter bit!

T As in fus - ty fai - ry fa - bles, Bad - ly is the bi - ter bit! Takes a time to

Th

N

E

T

Dad's de-light-ly dar-ling dar-ter, Most-ly makes a man a mar-tyr—

tame a Tar-tar! Most-ly makes a man a mar-tyr—

Th

N

E

T

Here's a he-ro hard-ly hit! Here's a he-ro hard-ly hit!

Here's a he-ro hard-ly hit! Here's a he-ro hard-ly hit!

Here's a he-ro hard-ly hit! Here's a he-ro hard-ly hit!

Here's a he-ro hard-ly hit! Here's a he-ro hard-ly hit!

No 7.

CHORUS.

Moderato.

PIANO. *f*

Ring the bells and bang the glasses

Cut the cake and fill the glasses Lov-er's and their blush-ing las-ses Will be du-ly

coupled soon When in cas-tle cha-ple plighted Man and maid are once u-ni-ted

Off they'll go in mood de-light-ed On a hap-py ho-ney-moon.

No 8.

FINALE
Act 2.

ERLING & TORTENSSEN. *Allegretto.*

Now

PIANO. *f* *fz* *p*

E & T

all that we've a - greed up - on, O, And all that's pass'd be - tween us..... Ere half - an-hour go

NANNA & THORA.

E & T

by,..... We'll sure - ly ra - ti - fy..... As life's ca - reer we speed up - on, O, So

N & Th

fond - ly we'll de - mean us. Thy love shall ne - ver say..... That

ERLING & TORT.

What ne-ver, ne-ver, ne-ver re-pents this

he re-pents this day..... Ne-ver, ne-ver, ne-ver re-pents this

day, Re-sent-ment sinks my own [Nan-na.] [Tho-ra.]

day. But on-ly think of dear Pa-pa, Po-

CHORUS.

You lit-tle rogue-y pogue-y, you. You lit-tle rogue-y

- si-tion low de-gra-ded so.

GOV.
Sir!

Sir!!

pogue-y, You lit - tle rogue - y pogue-y, You rogue - y pogue-y, rogue - y pogue-y,

Sir!!!

rogue - y pogue-y. We love with all sin - ce - ri - ty, O, And rap - ture is e -

- la - ting us, To church with all ce - le - ri - ty, O, The priest is there a - wait - ing us - In

ve - ri - ly, ve - ri - ly, ve - ri - ly, ve - ri - ly, The priest is there a - wait - ing us.

ff

ffz